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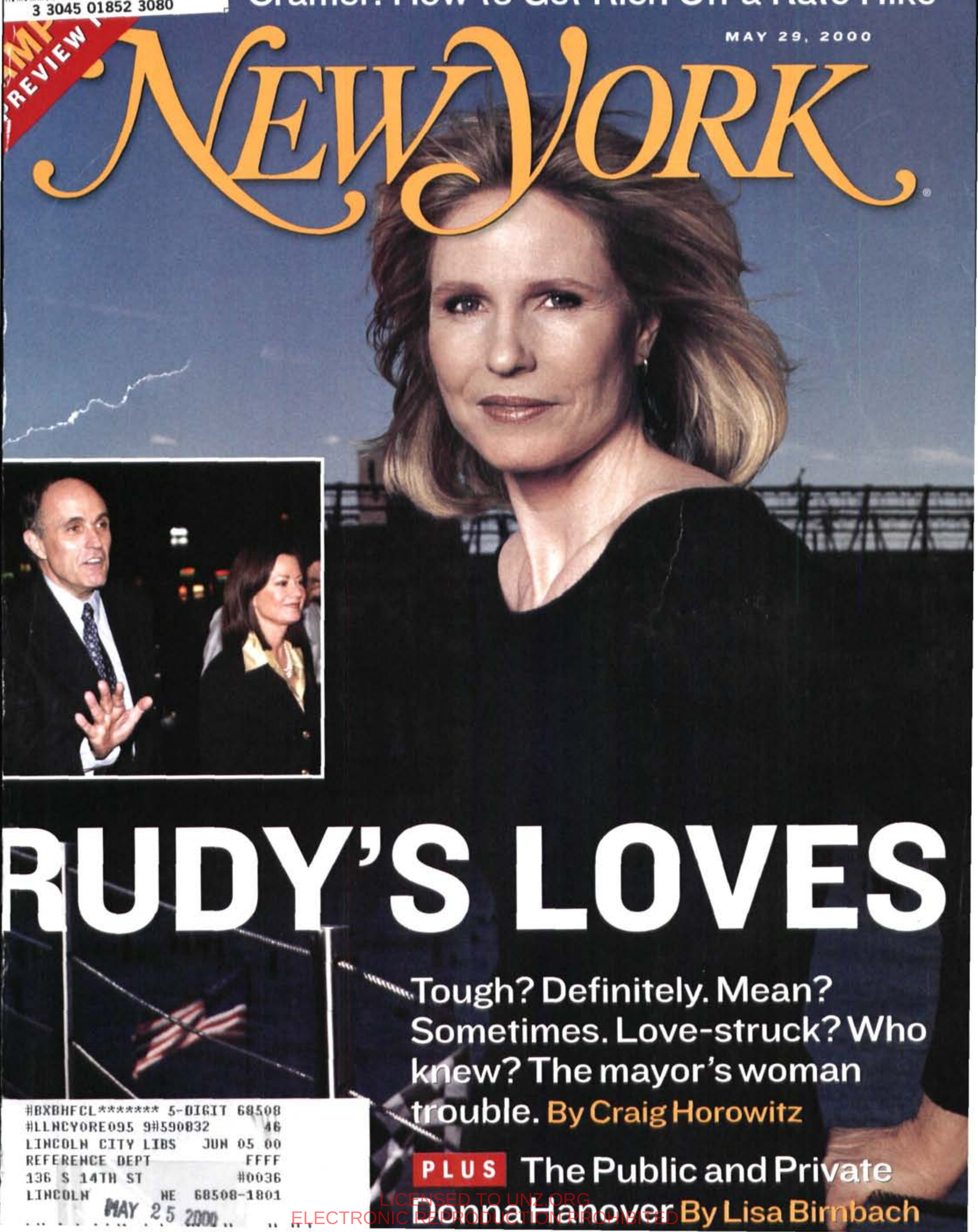

RUDY'S LOVES

Tough? Definitely. Mean? Sometimes. Love-struck? Who knew? The mayor's woman trouble. **By Craig Horowitz**

PLUS The Public and Private Donna Hanover **By Lisa Birnbach**

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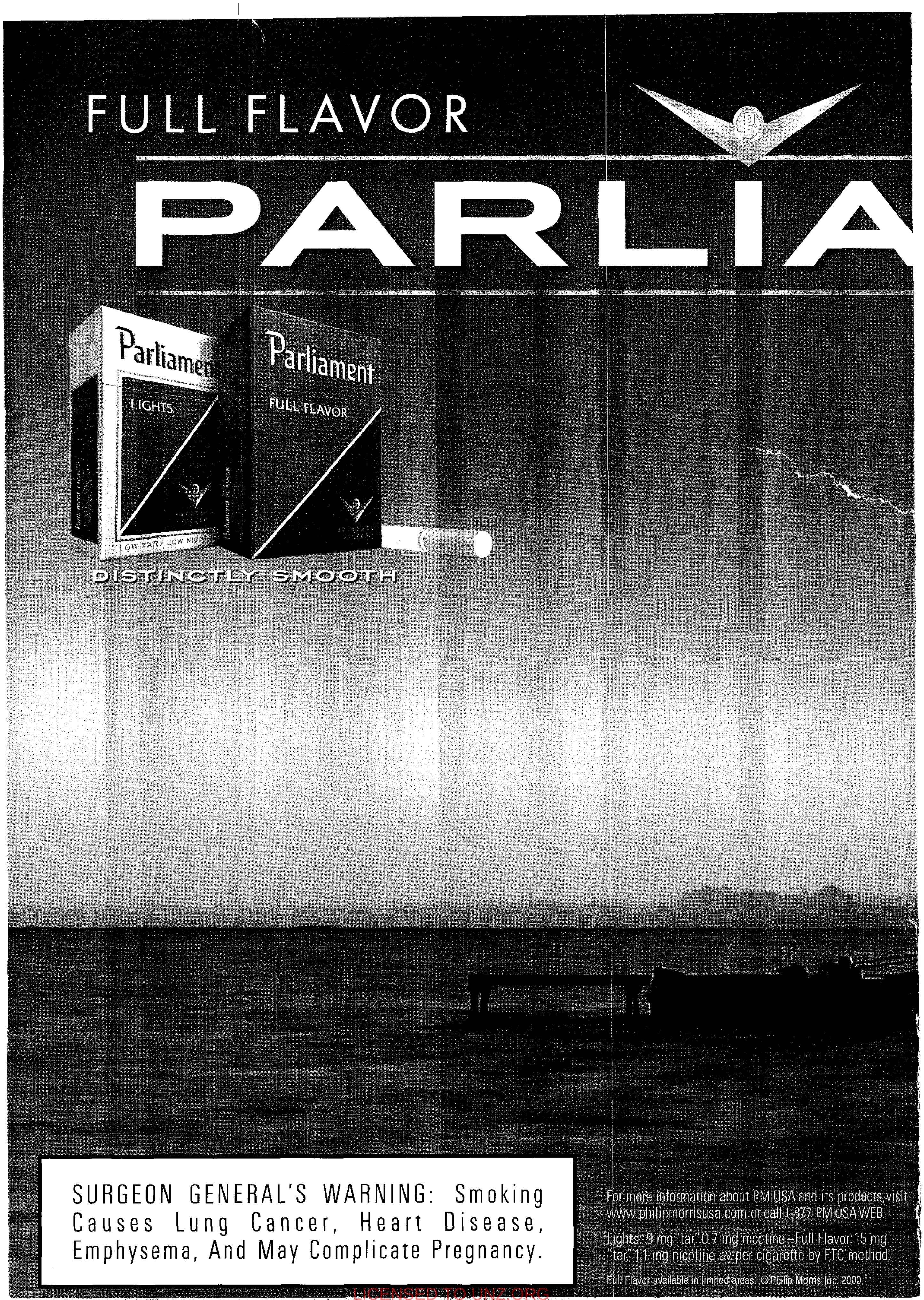
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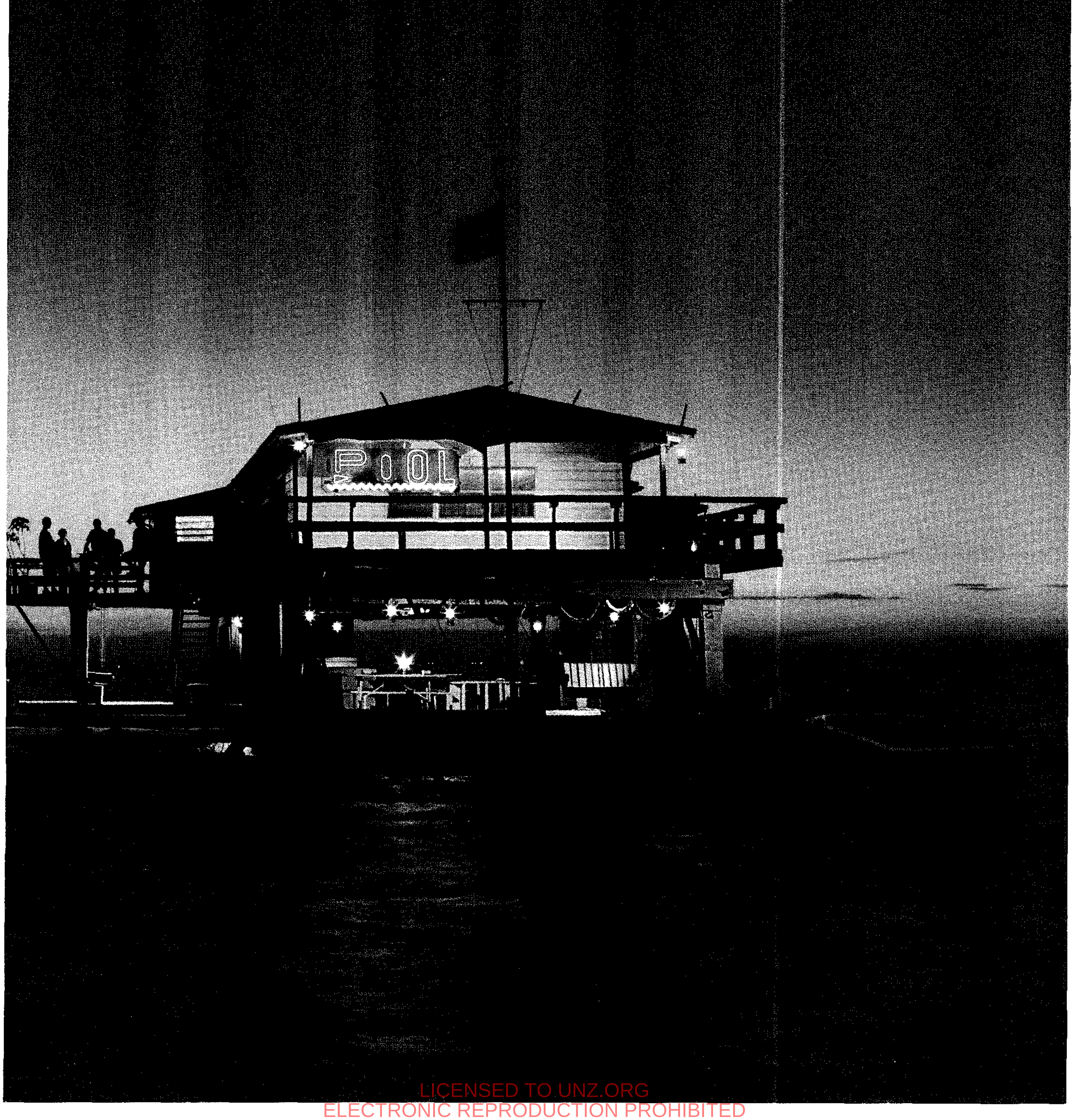

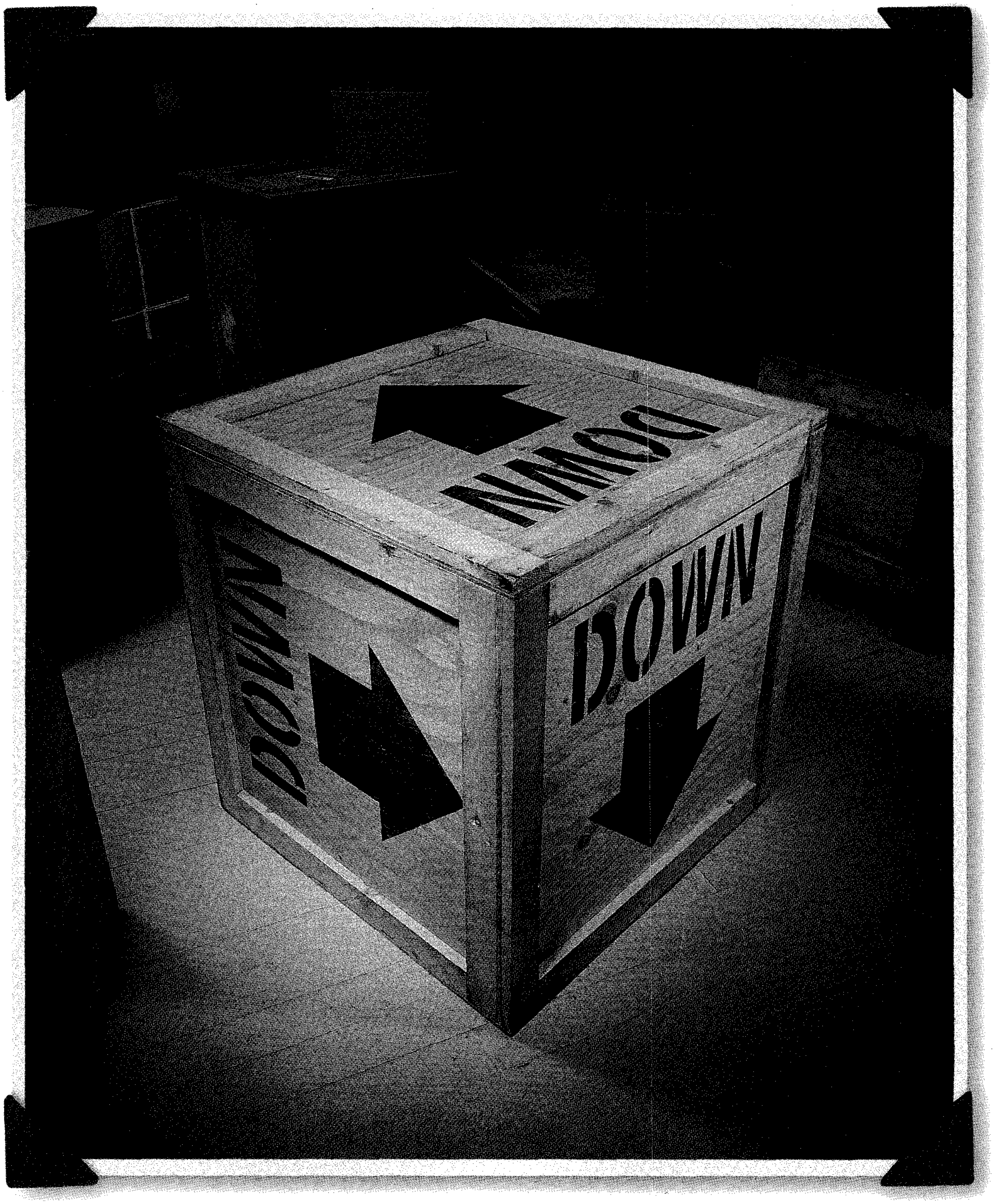

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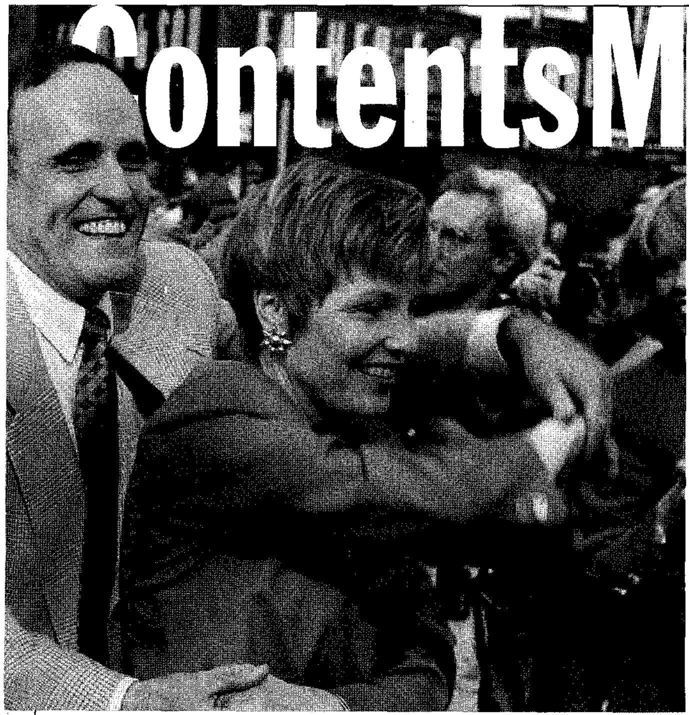

> *"There have been adversities. You face them with as much grace as you can muster, and as much intelligence as you can, and as much kindness."*
>
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By Craig Horowitz

Nothing we knew about Rudy Giuliani prepared us for the operatic drama at City Hall in the last few weeks. How did the man we've known as the ultimate control freak lose control so swiftly? Love's got everything to do with it. The story of the mayor's romances—and his decision.

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By Lisa Birnbach

Until the moment she blew the whistle on the mayor, Donna Hanover was best known to New Yorkers as an absentee First Lady. In a series of interviews over the last year, she painted a detailed if diplomatic portrait of her life as actress, TV personality, and de facto single mom in Gracie Mansion.

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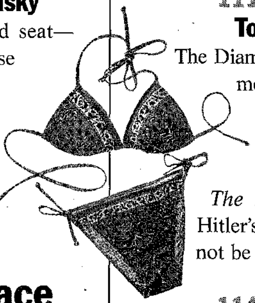

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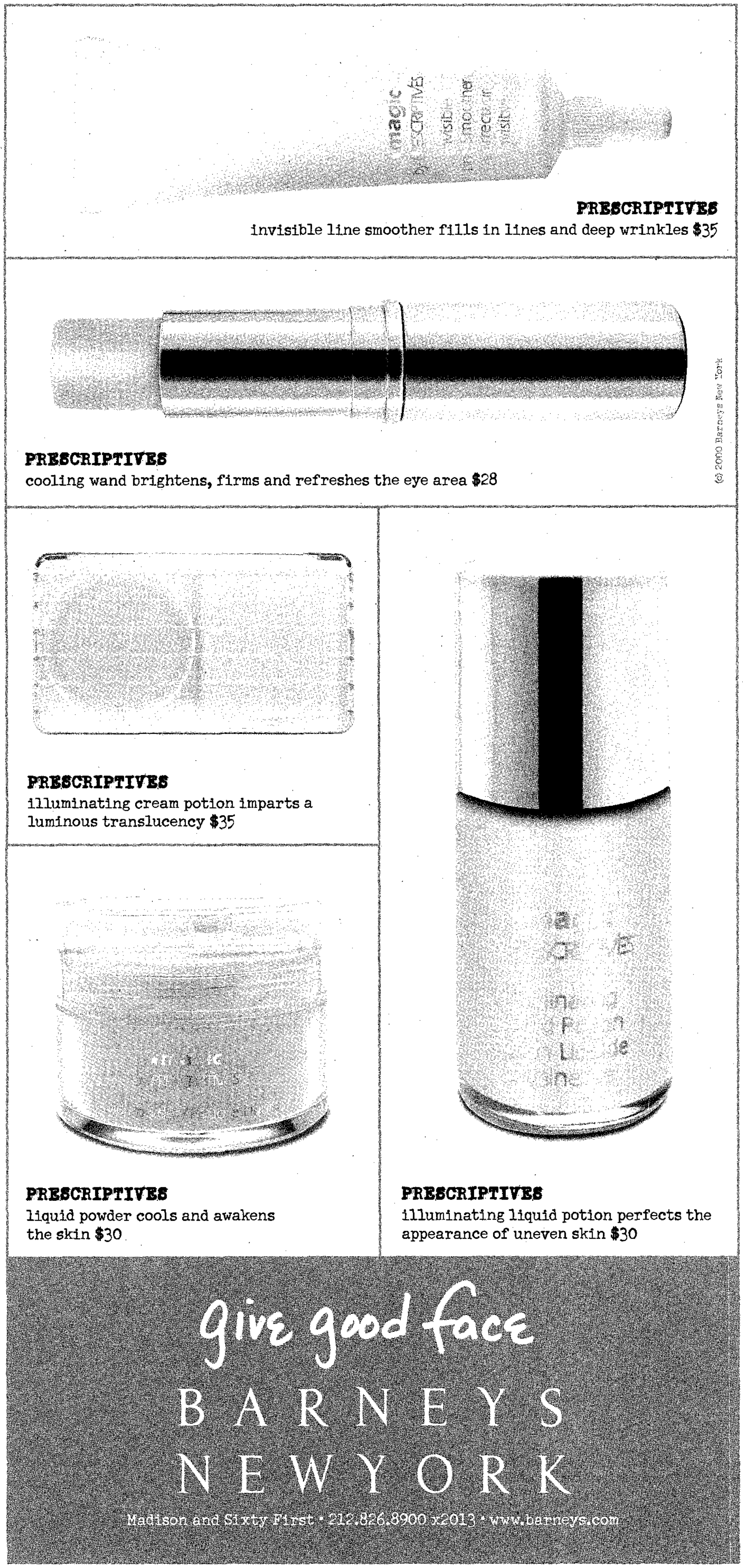

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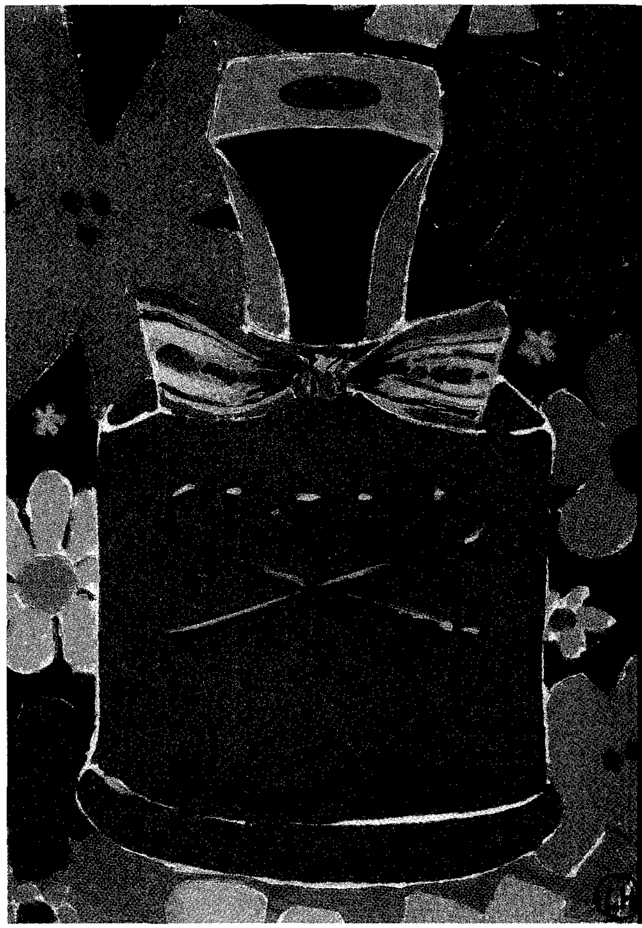

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LETTERS MAY 29, 2000

Cachet Society

What people hate most about socialites; opportunity knocks for Peter Duchin; defending the architects who took on the Guggenheim.

YOUR ARTICLE ABOUT THE RONSON family exemplified everything about the lives of socialites that most people have always hated ["House of the Rising Ronsons," by Nancy Jo Sales, May 8]. Why further fuel the egos of some of the most solipsistic people in the world by featuring them in your magazine? Maybe Mark Ronson's music is fresh, groundbreaking material to your conservative readers or to Puff Daddy and his sampling ways, but in reality it is quite neutral and average. Ann's doting glances at her stern son made me so glad I didn't grow up in a world concerned with image and fame. I could just see her playing it up for the camera, thinking, "I love my handsome, borderline-famous son precisely because he is so handsome and borderline famous!" Maybe Mark should just stick to hanging out with the stars instead of trying to be one.

Edward Droste
MANHATTAN

YOU DUBBED MARK RONSON THE "KING OF Spin" because he plays "We Are Family" at society and celebrity events? I guess "in the land of the blind the one-eyed man is king." More than any other city in the world, New York created the concept of the D.J., and the dance floors are crowded with real contenders: Frankie Knuckles, François K, "Little" Louie Vega, Roger Sanchez, Joe Claussell, Todd Terry, David Morales, Joey Beltram, David Mancuso, Ron Trent, Danny Tenaglia . . . and that's just getting started. Maybe the lesson is that it's not so fabulous to be a celebrity if it means the soundtrack for your life is provided by the likes of Mark Ronson.

James Bucknell
MANHATTAN

SOMETIMES I'M JUST SO GLAD I READ *NEW York* Magazine! Your article on the fabulous Ronsons opened my eyes as to how socially bankrupt I truly am: I don't know a single Ronson. I am debating whether to just end it all or find a monastery in Sri Lanka that takes Jewish boys. Either way, I hope to return in my next life as a D.J.

Matthew M. Katz
ROOSEVELT ISLAND

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WHEW! JUST WHEN WE WERE STARTING TO worry about where the next generation of vapid socialite D.J.'s and T-shirt designers are going to come from, we are blessed with the progeny of the house of Ronson.

Shawn Senavinin
BROOKLYN

IN REGARDS TO NANCY JO SALES'S ARTICLE about the Ronsons: I have been Peter Duchin's lead guitarist and vocalist for the past twelve years, and I resent Ms. Sales's referring to his band as "cummerbunded men." Neither I nor any of the other women in his band wear cummerbunds. His band is certainly not all male and most decidedly not limited to playing "S'Wonderful" and "Moon River."

Roberta Fabiano
STONY BROOK, N.Y.

NOTE TO PETER DUCHIN: COME TO FLORIDA and we'll outfit you in a year-2000 look, put a few rings in your ears, nose, and various other places. Then we'll teach you how to spin. If that doesn't work, we may just have to scrounge around and see if there aren't a few partygoers left in America (outside of New York) who still may put up with a live orchestra, familiar music, and a leader whose piano isn't half bad.

Joan Robbins
AVENTURA, FLA.

Firm Conviction

THERE ARE CERTAIN PROJECTS THAT ARCHITECTURAL firms take on knowing that no matter how the building turns out they will be criticized. The Guggenheim Museum is a classic example ["Architecture: On the Right Track," by Joseph Giovannini, April 24]. To add to Frank Lloyd Wright's work of architectural genius without destroying it requires a firm that understands what elements made the original building significant, how that can be preserved, and how a new building can emerge from that. Giovannini states that "Gwathmey Siegel did an addition to the Guggenheim that virtually stops Frank Lloyd Wright's drum from spiraling." To the contrary, the Guggenheim still spirals. The façade of the new wing follows a pattern proposed in a sketch by Wright. The addition carefully limits its intervention into the spiral and allows new interior spaces to open up.

Ray Ring
MANHATTAN

Rio Simple

RECENTLY, THE BRAZILIAN MINISTRY OF FOReign Affairs commissioned the National Opinion Research Council to do a poll of Americans to find out what they know about Brazil. Not much, it turns out. Thirty-nine percent of Americans thought that Spanish, not Portuguese, was the official language of Brazil, and 23 percent believed that Buenos Aires is the capital of the country. (Barely 19 percent gave the correct answer: Brasília.) Contributing to such benighted notions of the nation is your listing for the new film *Bossa Nova,* set in Rio de Janeiro ["Cue Movies," May 1], which is described as starring Amy Irving and her "Spanish-speaking supporting cast." Please!

Maxine L. Margolis
Professor of Anthropology
University of Florida
GAINESVILLE, FLA.

Broadway Angel

IF IT WERE NOT FOR PEOPLE LIKE BYRON Goldman, who also passed away recently, there would have been no David Merrick and Alexander Cohen ["The Culture Business: Gotta Get a Gimmick," by Jeremy Gerard, May 8]. Byron Goldman backed David Merrick in almost every play that he put on in the early years, including *Hello, Dolly!* and others. He was an associate producer in more than 170 Broadway shows from World War II until his recent death. It is because of people such as he that Broadway has been able to flourish in the way that it has.

Bruce E. Toll
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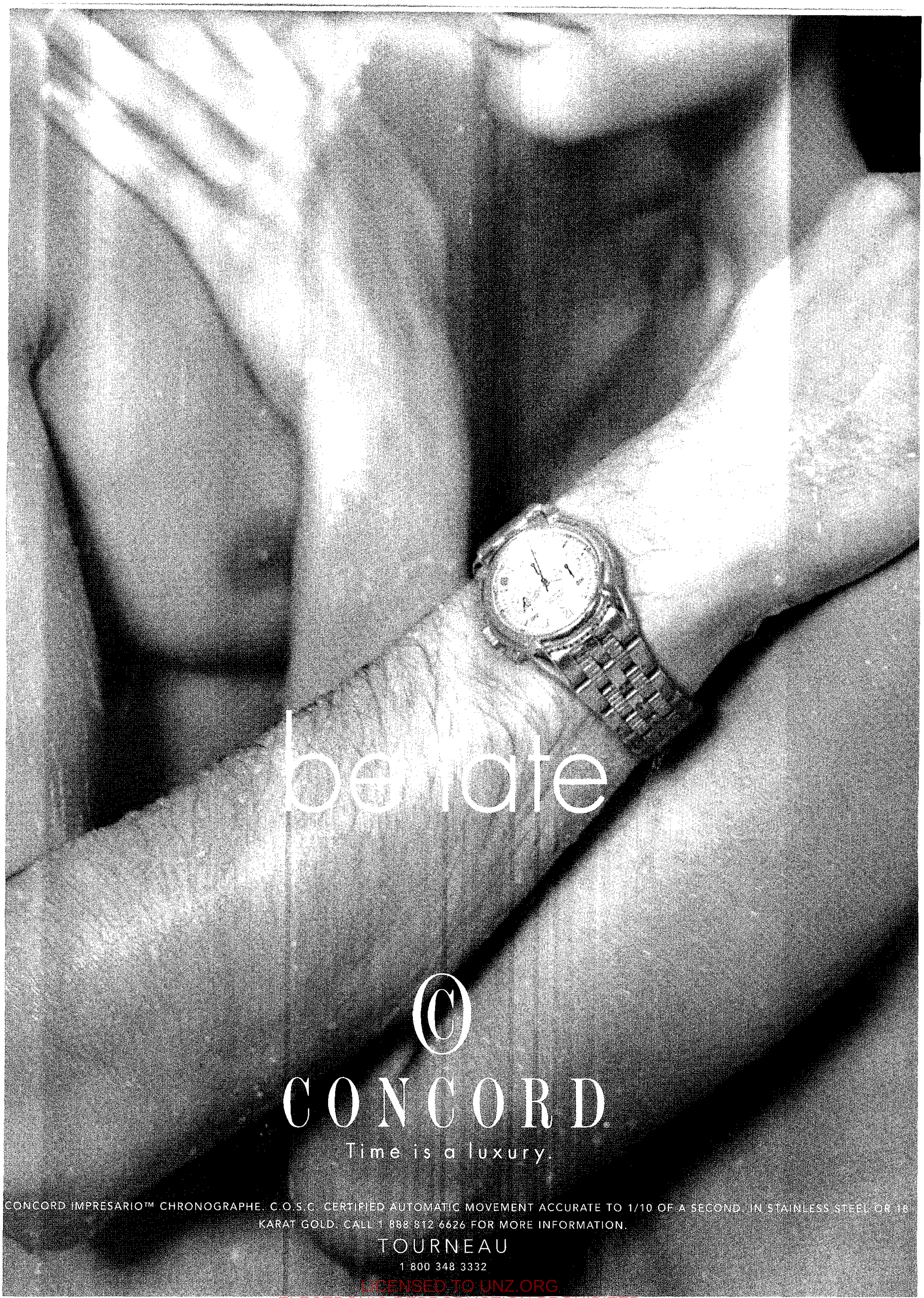
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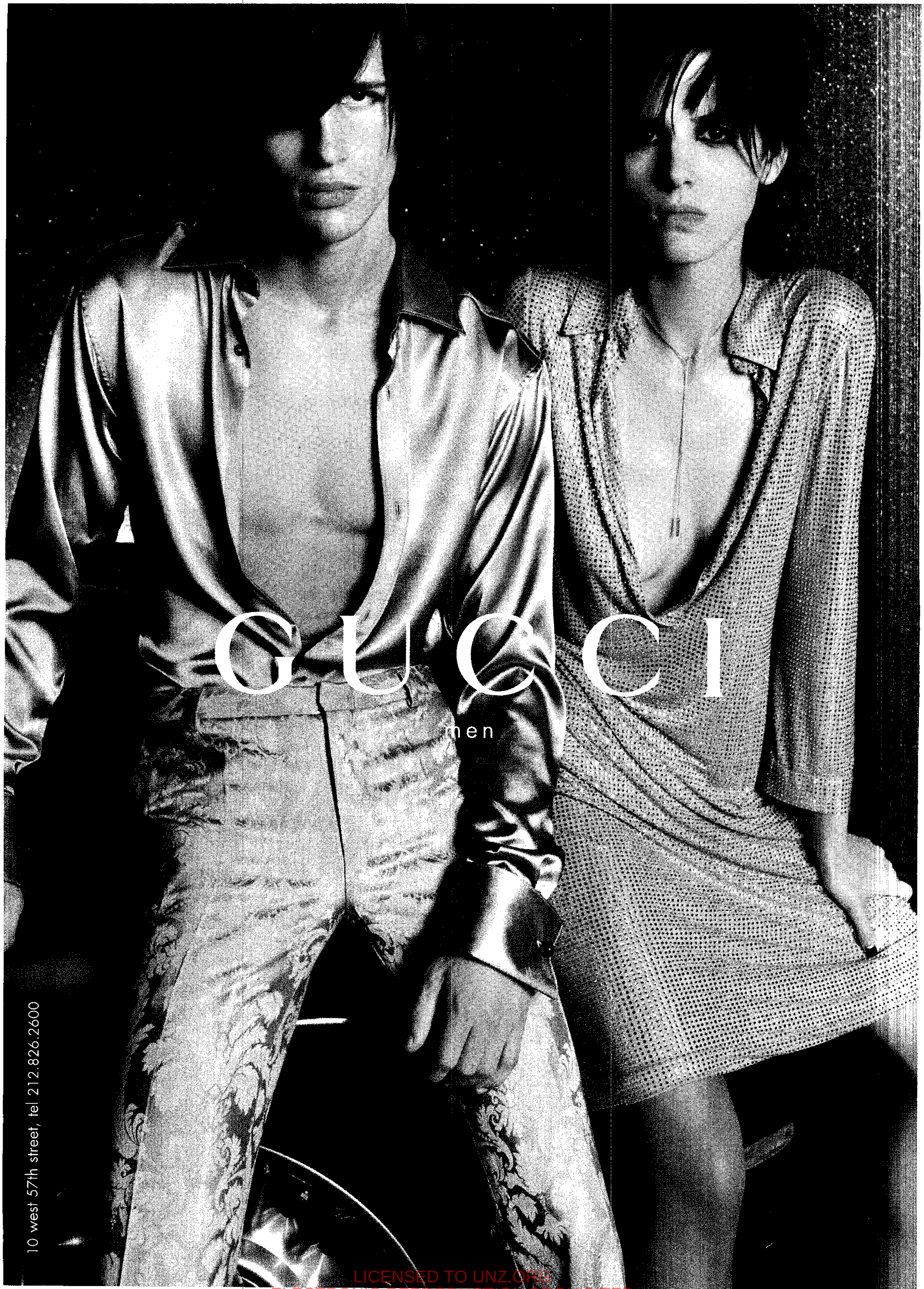
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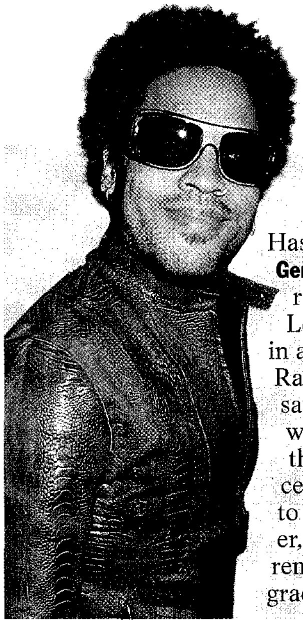
BY BETH LANDMAN KEIL WITH IAN SPIEGELMAN

INTELLIGENCER

SPIKE LEE GOES UNDERCOVER

The D.E.A.'s most successful—and controversial—informant may soon achieve celluloid fame. **Spike Lee**'s 40 Acres and a Mule production company is currently in talks with West Coast indie house Proud Mary Entertainment to make a film based on the adventures of undercover operative **Andrew Chambers**, says an insider close to the deal. Chambers's sixteen years with the D.E.A. delivered more than 400 arrests to the agency and reportedly earned him about $2.2 million. The source describes Chambers as "a black James Bond"—and he's been in nearly as much hot water as 007 lately, with accusations of perjury forcing prosecutors in Florida to drop several of the cases in which he's testified. Spike Lee isn't the only person intrigued by Chambers's escapades, which are the subject of an upcoming biography by journalist **Brian Karem** as well as a segment on *20/20.* According to the source, rapper **Ice Cube** is interested in being attached to Lee's project, and onetime *Sopranos* scribe **James Monos** is considering writing about Chambers as well. One way or another, crime still pays.



LENNY'S LATEST LOVE

Has **Lenny Kravitz** found his newest American woman . . . in **Gina Gershon**? Music insiders say the singer and actress were inseparable backstage at Wango Tango 2000, the annual multi-act Los Angeles concert where Kravitz was one of the performers in a lineup that included **Marc Anthony**, **Brian McKnight**, and Sugar Ray. "They were cozying up before and after his performance," says a concert insider. But the chummy couple *did* separate when Kravitz was approached by a TV crew, causing the unusually camera-shy Gershon (who has recently been linked to artist-socialite **Damian Loeb**) to duck out of sight, only to reunite with him later, in his dressing room. Perhaps they were just reminiscing about their common past—they both graduated from Beverly Hills High School.

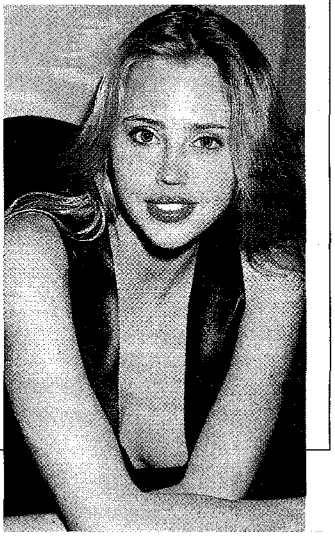
CHANCELLOR'S HOME FOR SALE

The Board of Education may soon get a little windfall from the real-estate market. Political insiders say the Board of Ed has quietly begun entertaining offers for the chancellor's residence in Brooklyn Heights, most recently occupied by **Rudy Crew**, who turned in his key in March. Last week, workers were spotted at the State Street residence loading up a flatbed truck with furniture—owned by the city—from the home's parlor floor. One hungry buyer has apparently offered to top the highest bid—whatever it is—by $200,000, and the townhouse is estimated to bring anywhere from $1.5 million to $2 million. The desired sale is no loss to new chancellor **Harold Levy**, who is clam-happy with his Upper West Side apartment. Board of Education president **Bill Thompson** has been eager to sell the Brooklyn property—he reportedly said that he wants the board to cash in while the housing market is hot, and to provide the chancellor with a housing allowance instead. But Thompson's assistant **Eduardo Castell** denies that prospective buyers are already being considered. "They're not showing the site," he insists. "At this point, no for[illegible] resolution or proposal [illegible]en presented to the board

ESTELLA GETS CAST ON THE SLY

Because the world as we know it may very well end in a nightmare of brimstone if supermodels stop becoming actresses, the comely Cana-

Estella Warren:
Racing to the big screen



GUGGENHEIM CHIEF'S NEED FOR SPEED

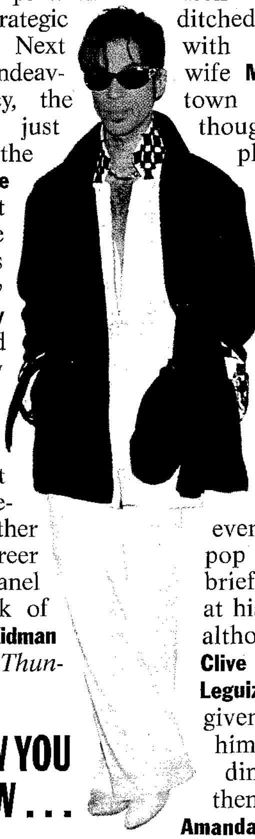
It's good to have friends, especially when you're the lead-footed director of the Guggenheim Museum. When **Thomas Krens** was arrested on a recent weekend for speeding on a suspended license in the quaint hamlet of Williamstown, Massachusetts, he called someone who was sure to understand his predicament—the director of the Massachusetts Museum of Contemporary Art, **Joseph Thompson**. Krens phoned Thompson at home that Saturday afternoon from the Williamstown police station, looking for a ride. "He said, 'You're never going to believe this,' " Thompson tells us. Although Thompson recently wrote to *The New Yorker* expressing dismay that Krens had referred to Mass MoCA as "part of the Guggenheim," he didn't take advantage of his pal when he needed a favor. "I didn't negotiate any deal," he says, "though it might have been a good idea." Krens, who is scheduled for a trial in July, declined to comment.

Photographs: clockwise from top left, Corbis; Walter Weissman/Globe Photos; Rose Hartman/Globe Photos.

COURTNEY'S LOVE OF HOLLYWOOD DRAMA

Courtney Love's hissy fit at last week's Digital Hollywood conference looked more like acting than like angst. According to one witness, Love's antics during her keynote address—taunting the paparazzi, storming off the stage twice, and branding her lawyer **Ken Hertz** a "sleazebag" in front of the audience—seemed as staged as her half-clothed dives into mosh pits. "She's like someone from the WWF," quips another attendee. "She likes to bait people for fun." One of the shutterbugs present offered his own take: "It looked to me like Courtney was performing some diva act and getting off on it." Even Love's rep hinted that the shenanigans ended up fitting into some kind of master plan: "Whatever it looked like onstage, she wound up getting $100 million worth of Internet offers." Could this just be another stunt? No, says the flack, "*I* stood there collecting the cards."

dian **Estella Warren** is pitching in and doing her part. In the wake of the strategic alliance between Next Models and the Endeavor talent agency, the mannequin has just been cast in the **Sylvester Stallone** flick *Champs.* But don't let the title mislead you—this won't be *Rocky* redux. The **Renny Harlin**–directed movie, reportedly set to shoot in Toronto and Chicago, is about not boxing but race cars. And before you ask whether this is a good career move for the Chanel No. 5 girl, think of how well **Nicole Kidman** survived *Days of Thunder.*



PRINCE: NOW YOU SEE HIM, NOW . . .

The artist once again known as **Prince** (pictured at right) celebrated getting his name back from record-company overlords (he'd stopped using it because Warner Bros. owned the publishing rights to it until the first of this year) by tossing a star-studded bash for himself—which he promptly ditched to party privately with on-again-off-again wife **Mayte** in her midtown hotel room. Although he seemed to play down his marriage at a press conference earlier that day, saying, "We're still good friends. She does her thing, and I do mine. And sometimes we do our thing together," they were certainly doing *something* ensemble that evening. The elusive pop star showed up briefly—and tardily—at his party at Veruka, although **Hugh Grant**, **Clive Davis**, and **John Leguizamo** had already given up waiting for him and left. The diminutive rocker then greeted actresses **Amanda Peet** and **Holly Robinson** before mysteriously vanishing for nearly two hours. A source close to Prince says the disappearing act was due to a sudden need to see Mayte, a need that was apparently satiated by 3:30 in the morning, when Prince returned to Veruka alone.

BRITNEY'S CABBIE; AMAN TO MIAMI

OOPS! . . . I LOCKED US OUT: She sold 12 million albums, but **Britney Spears** can't get a ride. The teen temptress was partying with actress **Melissa Joan Hart** at Spa last Tuesday when her chauffeur sheepishly hit her with some bad news: He had locked the keys in the car. The driver and Britney's bodyguard scratched their heads for nearly an hour, and even some passing police officers joined in to help, searching behind wheel fenders of the black SUV in an attempt to locate a hidden key. Finding none, Spears and company were forced to settle for some less flashy wheels—they hailed a cab.

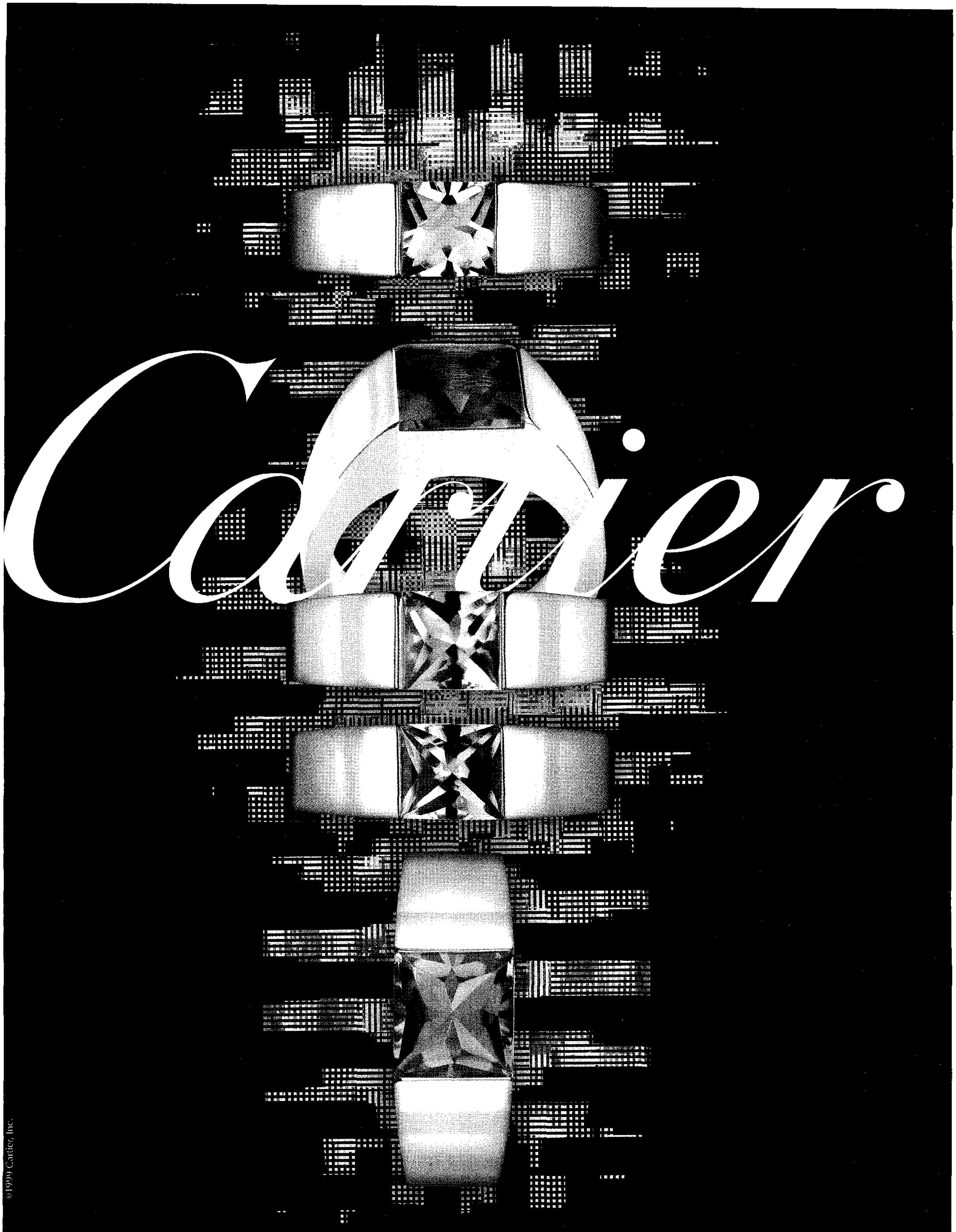
MIAMI BALI HIGH: Adrian Zecha, who two years ago resigned as head of Amanresorts, the ultra-opulent chain he founded in 1987, is taking his love of luxury to South Beach. The 67-year-old hotelier is working with Metropolitan Development Group, a Manhattan-based developer, on a boutique condominium-hotel where he plans to create a serene Balinese atmosphere similar to that of his mystical resorts. While the hotel is still nameless, Zecha does guarantee five-star service. Just what all those poor South Beachites need: a little more pampering.

Additional reporting by David Amsden and Suny Sehgal.

BARRY SCHECK: DEFENDER OF LOVE

NBC's chief legal correspondent, **Dan Abrams**, was recently on the receiving end of a scolding from his old friend **Barry Scheck**, but it had more to do with a woman than with any point of law. "[Scheck] had talked to someone I know about setting me up with [a former student] from his class at Cardozo Law School," Abrams told us at the launch party for manhattanfile.com at the Sports Club/L.A. Abrams, however, never called the woman, and the next time they met, the journalist got an earful: "We were outside the **Justin Volpe** sentencing hearing when [Scheck] comes up and points his finger in my face, saying very passionately, 'You're an idiot!' I'm thinking, Okay, what did I do wrong now? I was expecting to get another Barry Scheck lecture, but it turns out it was about a woman I didn't call." According to Abrams, the high-intensity lawyer summed up his feelings by saying, "She's too good for you anyway. She's better than you!" Scheck contends that he merely called Abrams "foolish" and that it was Abrams's own mother who'd set up the date. "Dan has a policy of never dating anyone his mother recommends. In this particular case, I happened to know that he was being silly, because the woman is fantastic." Oh, Barry, always the romantic.

Photographs: from top, Lisa Rose/Globe Photos; M. Gerber/Corbis.



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A CITY FULL OF PEOPLE WANTING INCONCEIVABLE THINGS—*JOHN DOS PASSOS*

GOTHAM

Grape Juice

Can some multi-million-dollar real-estate deals and a few boldface names make the North Fork into Napa Valley East?

LESS THAN TWO HOURS from New York City, vine buds are beginning to break. The vineyards that started replacing potato fields 26 years ago on Long Island's sleepy North Fork are bearing fruit, and the grapes are attracting an onslaught of A-list investors. Already being poured at the Union Square Cafe, Jean Georges, and Lutèce, Long Island wines, once scoffed at, are suddenly chic, prompting observers to liken the North Fork to Napa Valley circa 1970.

"Thirty years ago," says Charles Massoud, winemaker-owner of Paumanok Vineyards and until last month president of Long Island's Wine Council, "Napa wines were pooh-poohed. Restaurants wouldn't serve them until San Franciscans started demanding them. We're not there yet, but we may be getting there." Eberhard Müller, owner-chef of Lutèce, may not grow grapes on his eighteen-acre North Fork farm but says he is "already pouring a number of great Long Island wines at Lutèce. Macari makes a fabulous Chardonnay. Lenz makes great aromatic whites. Paumanok made an absolutely stunning wine in 1995, which I'm cellaring. One day people will say, 'Wow, you have 1995 Paumanok in your cellar?' "

The first North Fork vineyard was planted by Louisa and Alex Hargrave in 1973. "People thought the Hargraves were two eccentric kids with money to play with," remembers Matthew Gillies, who began working for the couple in 1979 and currently manages the Peconic Bay Winery. Now they're considered trailblazers. Since 1995, vine-planted acreage on the North Fork, which currently supports 22 vineyards, has tripled, from 1,055 to the current 3,186. Real-estate deals in the past year alone have exceeded $20 million.

"When we started selling wine in 1990," Massoud says, "People said, 'What are you talking

>

BOOKS Carl Friedan Strikes Back

The leader of the women's movement being punched out by her husband—and taking it? In recent weeks, media outlets from *Newsweek* to the *Times* have zeroed in on the *George* scoop, an explosive excerpt from Betty Friedan's memoir *Life So Far.* The only trouble is that nearly everyone in the movement, to say nothing of everyone who read my 1988 book, *The Sisterhood,* knew about Betty's black eyes. And about fellow activists' hiding them with makeup before her public appearances. Indeed, one such episode forms *Sisterhood's* opening scene, and many Friedan friends and colleagues I interviewed remarked on the airborne crockery in that embattled household. *Those two deserved each other* was a comment I heard more than once. Now, memoir or no memoir, Friedan has been feverishly backpedaling on the charge. And the flare-up of old wounds has compelled Betty's ex, retired adman Carl Friedan, to retaliate with—what else?—a Website (www.carl- friedan.com) to vent over what he calls Betty's "S&M fantasy." He never "gratuitously" battered her, he insists, describing the feminist foremother as a "man-eating tiger" and "the most violent person I have ever known," while Carl himself was a "sacrificial lamb" whose own face was "scarred by deep gouges." *En passant,* he gripes that "in all 19 years of marriage she never gave me a blow job." Such revelations won't embarrass Grandma Betty, since *Life So Far* annotates her own sex life at length. For those still intrigued by the trials of the deserving Friedans, Carl's Website promises "tales of Betty's orgasms" any day now. Guess this fish had her bicycle after all.

MARCIA COHEN

hotographed by Michael Schmelling.

Juice *continued from page 15*

about? Long Island wine?’ Today, the question is ‘Which wines are we going to buy?’ ” Paumanok’s 1997 Late Harvest Sauvignon Blanc has been poured at several White House dinners, and Robert Parker recently rated the 1998 vintage an 89-plus out of 100. “Parker tasted 681 wines outside of California,” brags Massoud. “There were five wineries whose wines scored higher than our wines.”

The current investment boomlet began last July when Juan Esteban Sepulveda, the youngest son in a Chilean winemaking family, bought Laurel Lake’s thirteen planted and eight raw acres with five other partners for $2.2 million (they leased 22 more acres in November). “We looked in California, France, Australia, and New Zealand,” says Sepulveda, who oversees the operation. “Then we found this small place on Long Island that grows very good grapes.” Michael Lynne, New Line Cinema’s president and a wine enthusiast, followed with the August purchase of Joel Lauber’s Corey Creek for $2 million. “I’ve always wanted to own a vineyard,” says Lynne, a New York native, “and I looked extensively in France and Italy. This area’s potential blew me away. I’m 100 percent convinced the North Fork is going to become a globally recognized wine region.” Matthew Gillies negotiated the purchase of Peconic Bay Winery and 200 acres for Manhattan investment banker Paul Lowerre and his wife, Ursula, for an undisclosed sum, and Leslie Alexander, the Boca Raton–based owner of the Houston Rockets and Comets, bought acreage in Southold to grow grapes and sell them to established wineries.

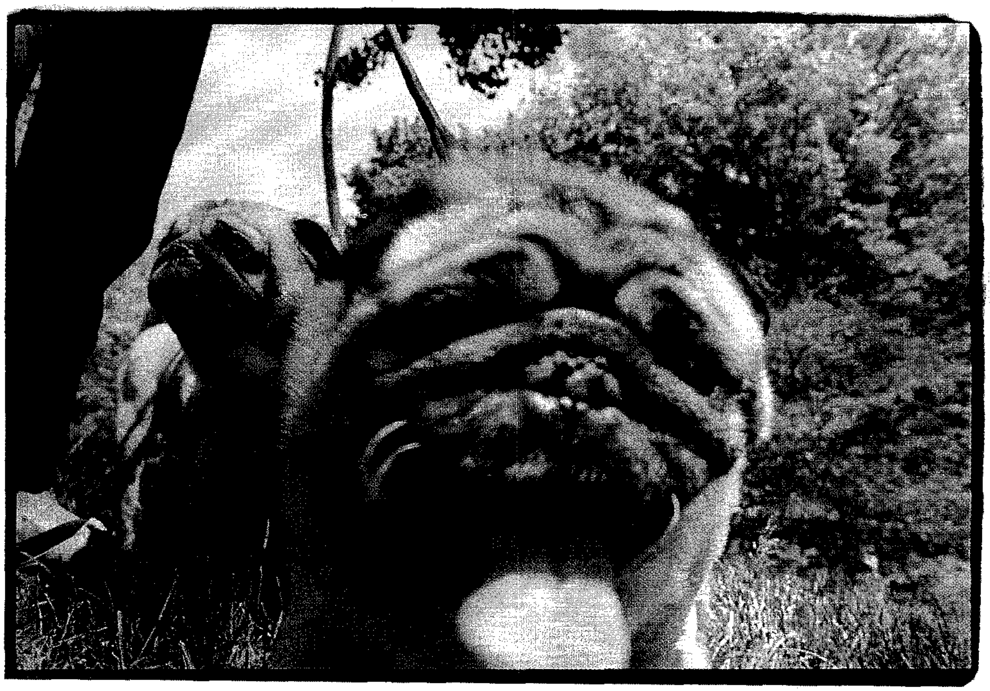
Last October, the Hargraves sold their 84-acre estate to Marco Borghese, an Italian prince, and his wife, Ann Marie, for $4.4 million—the most expensive real-estate deal in North Fork history until this February, when Michael Lynne upped the ante by contracting to pay $5 million for Bedell Cellars, a 30-acre vineyard. At first, Kip Bedell, touted as Long Island’s best red-winemaker by *The Wine Spectator* in 1999, wasn’t interested in selling, but Lynne tempted him with a five-year winemaking contract on top of the sale.

No matter how big the deals get, of course, Napa’s heir apparent will never compare in volume. “There’s more land under vine in Napa than there’s land in the entire North Fork,” says David Sokolin, a Southampton wine merchant who invested in Corey Creek and Bedell with Lynne. But enthusiasts are certain the North Fork will catch up in cachet. “We’re in Napa 1968 right now,” says Sokolin’s partner, Michael Densen. “That’s when the world said, ‘Wow, this place is for real.’ ” LIZ WELCH

PETS

Every Dog Has Its Day

New York’s most secret society is devoted to this year’s “It” animal.



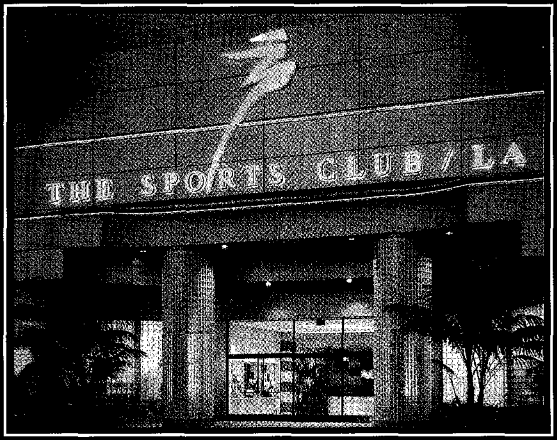
THE GATHERING EVERY SUNDAY AFTERNOON is on a grassy hilltop beside the *Alice in Wonderland* statue in Central Park. Admission to the weekly event is every bit as exclusive as at velvet-rope clubs like Serena and Halo—but boldface status and social connections won’t do the trick. It’s not who you are, but who you’re with that counts here.

Welcome to Pug Hill, an elite Kaffeeklatsch for the short-faced dogs of the moment, stars of Burberry and Coach ads, beloved by the likes of Jenna Elfman and Paula Abdul. Started nearly six years ago by attorney John Jeannopoulos, Pug Hill has, despite high-profile attendees like Si Newhouse (who brought his now deceased black pug, Nero) and ex–Warhol Factory mainstay Brigid Berlin (who brings India), developed into a doggie democracy, where editors, advertising executives, and everyday nine-to-fivers chat about such pug-specific issues as loud snoring and scratch-prone bulging eyes, all to a soundtrack of snorts and strained breathing from their stout companions. Pug Hill also provides one of the strangest spectacles in Central Park when, in what can only be described as a kind of pug whirlpooling, dozens of the dogs form a pack to speedily circle their owners.

Pug Hill regulars can be as secretive as nightlife denizens bent on protecting their favorite after-hours haunt from exposure. “Please, *please* don’t write about us!” begs a legal secretary. “Sunday is our dog’s favorite day of the week. We don’t want to take that away from her.” Jeannopoulos, for his part, is as impassive as any club doorman. “I will answer only general questions about pugs,” he says firmly, “not Pug Hill itself.” New York, Jeannopoulos maintains, has become an “anti-dog, law-enforcement-happy city” in which gatherings where the leash law is occasionally violated in the spirit of the moment are heavily scrutinized by park rangers. More to the point, perhaps, is Jeannopoulos’s admission that he is working on a book proposal about the weekly gathering—and that in order to “protect it from exploitation,” he has trademarked the name Pug Hill. ETHAN BROWN

Photographed by Sylvia Plachy.

THE FUTURE OF FITNESS HAS ARRIVED.



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BRACE YOURSELF FOR $300 MILLION-worth of kindly cowboys, sweet surfers, beaming brides, and smiling senior citizens, because that's how much Verizon—the new nationwide wireless network incorporating Bell Atlantic Mobile—is planning to spend to support its nascent brand. In suddenly ubiquitous new spots, Verizon's all-American cast of characters does nothing more than grin contentedly and flash the V-for-victory symbol. Why? It's not entirely clear, but it seems to have something to do with freedom: A Vonda Shepard–esque vocalist covers the Rascals' "People Got to Be Free" while James Earl Jones, in voice-over, invites you to "join in." Of course, other phone companies' commercials are at this very moment featuring similar all-Americans also engaging in celebratory hand gestures (one set of customers holding up their index fingers to celebrate all-in-one service, another defiantly holding up flaming telephone bills). But what can you expect? Bell Atlantic and its new partners didn't even make "Verizon"—a marriage of *veritas* and *horizon*—the official name until *after* Bozell started working on these spots two months ago; the agency was told only that the new brand name would begin with a *V*. An insta-company with a synthetic name spends hundreds of millions to win your heart with a *faux*-patriotic advertising campaign? What could be more all-American than that?

SIMON DUMENCO

verizon wireless

TELEVISION

Pants, Unzipped

David Letterman's Worldwide Pants produces more TV than Bochco and Kelley combined—so why does Rob Burnett still have to beg?

ROB BURNETT IS WEARING HIS BOSS'S UNIform—double-breasted navy-blue suit, white shirt, red tie—and he couldn't be more proud. Or uncomfortable. "You won't ever see it again," promises the president of David Letterman's production company, Worldwide Pants. It's CBS Up-Fronts Day, when the network announces its fall lineup to an audience of jaded advertisers at Carnegie Hall, and Burnett is readying Letterman for a surprise promotional walk-on. Once onstage, the grimacing *Late Show* host, who hasn't done this sort of thing in years, calls CBS president Les Moonves a "good-lookin' son of a bitch" and announces that mini-series star Jesus "wants a million bucks an episode." "It took a lot of preparation," Burnett explains later. "If by *preparation* you mean begging."

UJI RDPIII
FUJI
RDPIII ⊏ 5

Letterman's appearance at the May 17 event meant a lot to both CBS and Burnett, who's cutting back his day-to-day responsibilities as *Late Show* executive producer (and on-camera foil) to become a full-time TV mogul. This fall, Worldwide Pants unveils two network shows—the CBS sitcom *Welcome to New York*, starring Christine Baranski, and *Ed*, a one-hour NBC dramedy that Burnett is reluctant to describe (the word "quirky" comes up a lot)—while continuing to churn out Dave's *Late Show*, Craig Kilborn's *Late Late Show*, and *Everybody Loves Raymond*. That makes Burnett as prolific a producer as David E. Kelley and Steven Bochco combined. The triumph is made sweeter by the fact that Dave himself punched up the script to the second episode of *Ed*—the first time his material will appear on NBC since the great *Tonight* show schism of 1993. "The characters on the show will wear T-shirts announcing Dave's guests for the night," adds Burnett, 37, who started as a *Letterman* intern when he was 22. "NBC will love it."

Burnett started to emerge from his boss's shadow during Letterman's heart-surgery sick leave, when he retooled old episodes with inventive backstage-at-*Late Show* segments that set up Dave's return. But Burnett diverts all credit to his mentor. "The world got a little taste of what it would be like to be without Dave, and they didn't like it," he says. "I've achieved the lowest possible form of celebrity. Last week, a woman came up to me and said, 'I recognize you. Are you from *Virginia*?' I said no. 'Are you from *Texas*?' I either had to tell her who I was or risk going through 48 more states."

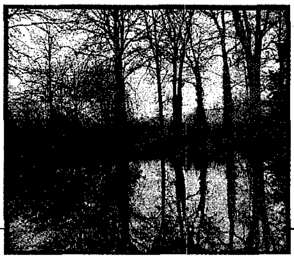
ROBERT KOLKER

ARTBYNUMBERS

Shoot Score

THE PHOTOGRAPHY WORLD HAS A MAJOR NEW COLLECTOR. Saoud Al-Thani, a member of the royal family of Qatar (where he's cultural-policy czar), has snapped up the Bokelberg Collection, 136 photographs dating from 1844 to 1939, from New York dealer Hans Kraus for an estimated $15 million. German collector Werner Bokelberg's group of photos, which first hit the market in 1997 for $10 million, includes major examples by William Henry Fox Talbot (pictured), Gustave Le Gray, Julia Margaret Cameron, Alfred Stieglitz, and Man Ray. Matthew Drutt, associate curator of the Guggenheim, says the collection "demonstrates Bokelberg's clarity of vision and refined sensibility—not only for which artist, but for which print to buy." (The deal must be particularly sweet after Bokelberg's recent discovery that he was the victim of fraud over a set of fake Man Rays.) Stephen Perloff, editor of *The Photograph Collector Newsletter*, says the sale "shows that people outside the traditional photo market are entering at what may be record prices for prime material."

JOSH BAER



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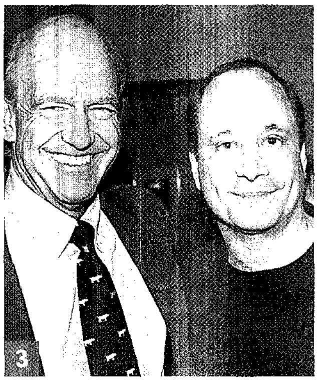
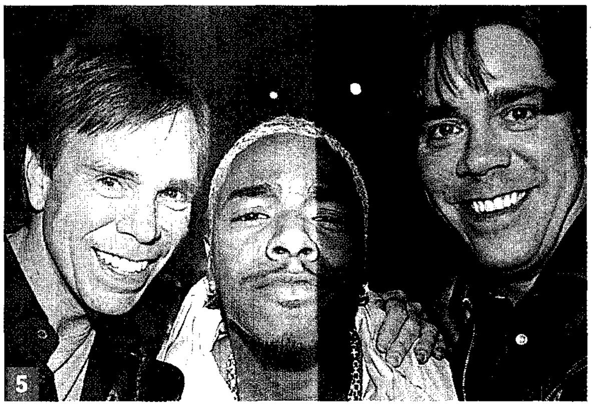
Lucky Charms

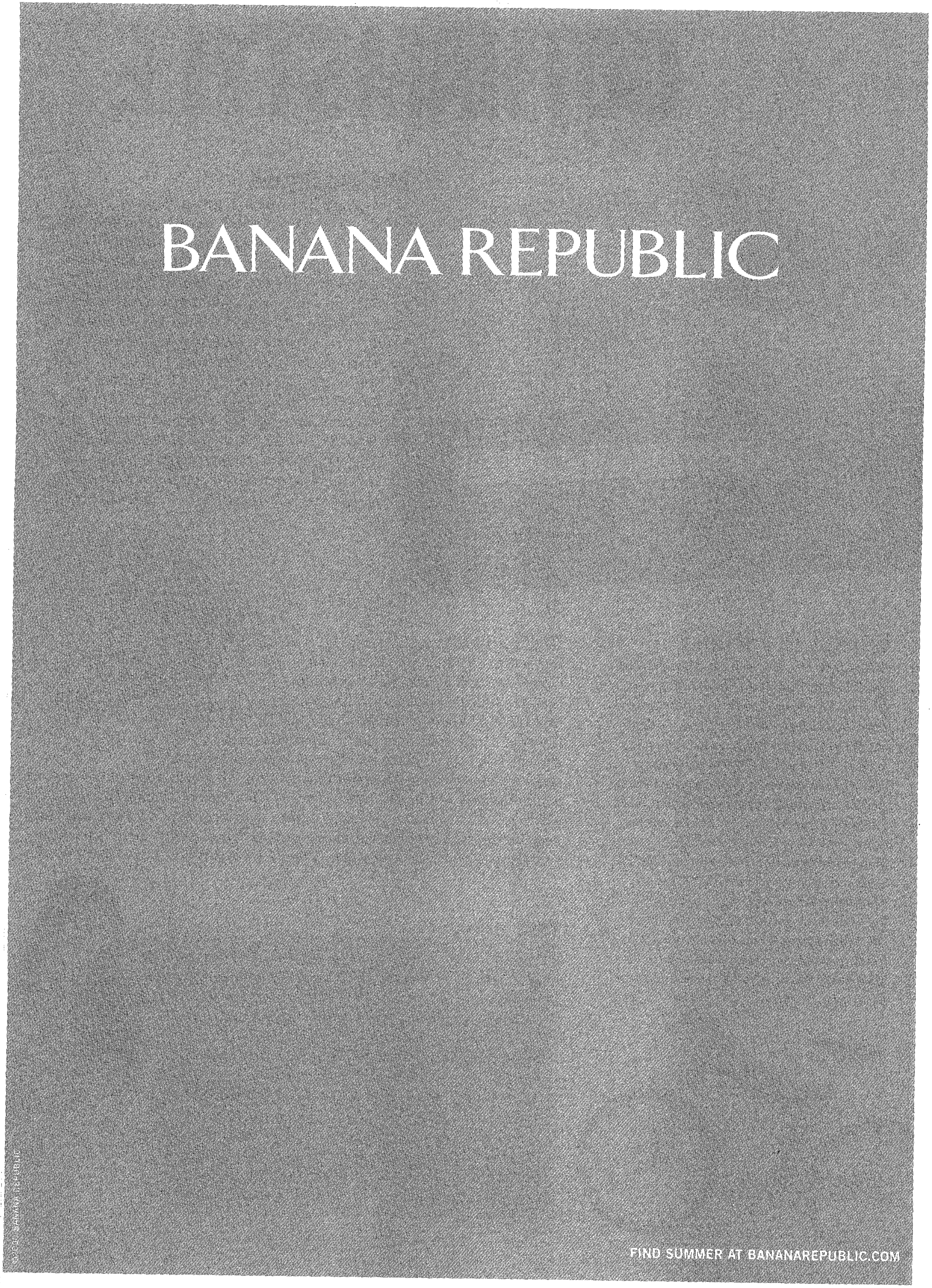
Photographs by Patrick McMullan

THE LAUNCH PARTY FOR *LUCKY*, CONDÉ NAST'S NEW SHOPPING magazine, found fashion editors, publicists, and NoLIta shop owners nibbling roast beef on May 15 at Housing Works Used Book Café, a space normally reserved for heady *Paris Review*–type soirées. "We wanted to emphasize the literary cachet," deadpanned James Truman, Condé Nast's editorial director. "This is a non-fashionista party for a non-fashionista magazine." If so, a good many fitting the reverse description managed to sneak in, if only to hoard free accessories: *Sex and the City*–style gold nameplate necklaces spelling LUCKY in block letters. "My nickname in college was Lucky," recalled writer Lucinda Rosenfeld. "It's really optimistic," gushed Jane Lauder. A Chloe-clad Gwyneth Paltrow proclaimed: "The shoe section rocks!" As Daryl Kerrigan posed for the paparazzi with editor-in-chief Kim France, the Me & Ro jewelry duo cooed over their placements in the *Lucky* pages. They weren't the only ones: One of the shopgirls profiled on the magazine's back page, the "Helmut Lang girl," was described as having a copy of *New Yorker* writer Malcolm Gladwell's book *The Tipping Point* in her bag. "I'm so happy," said Gladwell, donning his own LUCKY necklace, "that it wasn't the Betsey Johnson girl." SARAH BERNARD





1. James Truman and Gwyneth Paltrow at the *Lucky* launch. 2. Stephen Sondheim and Patti LuPone at a benefit performance of *Sweeney Todd* for Sondheim's 70th birthday at Avery Fisher Hall. 3. Charles Gwathmey and Ross Bleckner at the premiere of *Ross Bleckner: Remember Me* at the Racquet and Tennis Club. 4. Barbaralee Diamondstein-Spielvogel and Gail Evans at Evans's book party at Perri Peltz's home. 5. Tommy Hilfiger, Sisqo, and Andy Hilfiger at the ClickRadio launch at Exit. 6. Martha Stewart and Drew Nieporent at Baldoria for the James Beard Foundation Awards. 7. Aurelie and Sarajane Hoare at *Glamour's* party for Hoare's retrospective at the Metropolitan Pavilion. 8. Caroline Kennedy, Karenna Gore Schiff, and Dr. Drew Schiff at the American Ballet Theater's sixtieth-anniversary gala at the Metropolitan Opera House. 9. Pat Buckley and Betsy Bloomingdale at the Phillips Impressionist and Modern sale.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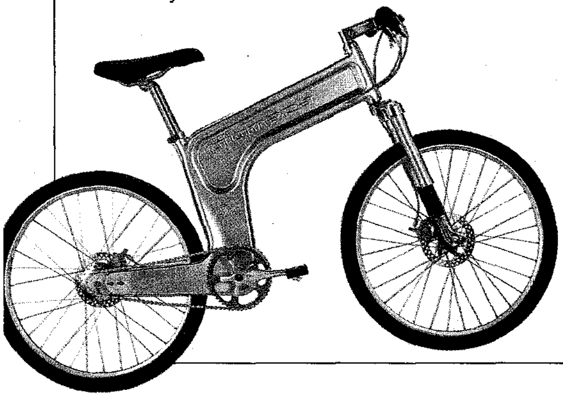
GOTHAMSTYLE

Module Squad

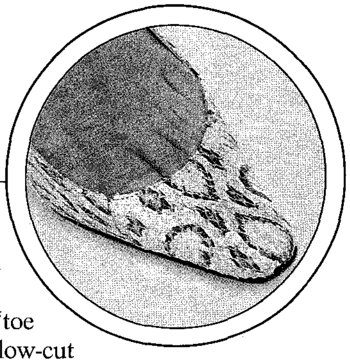
Some people find spas so relaxing they design their bathrooms to resemble their favorite salon. But why stop there? Heidar Sadeki and Clarissa Richardson of UT, who did the interiors of the Bliss spas and the Brooklyn loft of Bliss barons Marcia Kilgore and Thierry Boue, are introducing a furniture collection based on a piece originally conceived for Bliss. The "O Series," debuting this week at the New York International Contemporary Furniture Fair at the Javits Center, consists of a lounge table ($2,300), a high side table ($1,900), and a low side table ($1,700), available in colors like tangerine, turquoise, hot pink, and lime ($1,700–$2,300 at Totem, 71 Franklin Street, 212-925-5506 or at www.oseries.com). Now all you need to re-create the spa atmosphere is a couple of those New Age CDs. WENDY GOODMAN

Wheels of Fortune

Having made his name with chairs designed for places like the Paramount Hotel and Canteen, Australian designer Marc Newson has turned to a new kind of seat—the one on a bicycle. Setting out with Danish design company Biomega to create the ultimate aesthetically pleasing bike, Newson devised an ergonomic aluminum model that conceals unsightly gears and cables within the frame. The bicycle, which made its debut at the Milan Furniture Fair in April, arrives this week at Moss (146 Greene Street; 212-226-2190) in a silver-gray finish ($5,000) and a white finish that glows in the dark ($3,500). But while Biomega touts the two-wheeler as "*the* urban bicycle for the discriminating user," it may not have considered the de rigueur accessories for bikes in New York: electrical tape and heavy-link chains. W.G.



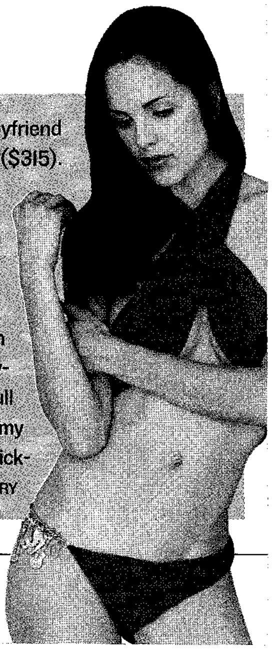
Foot Fetish

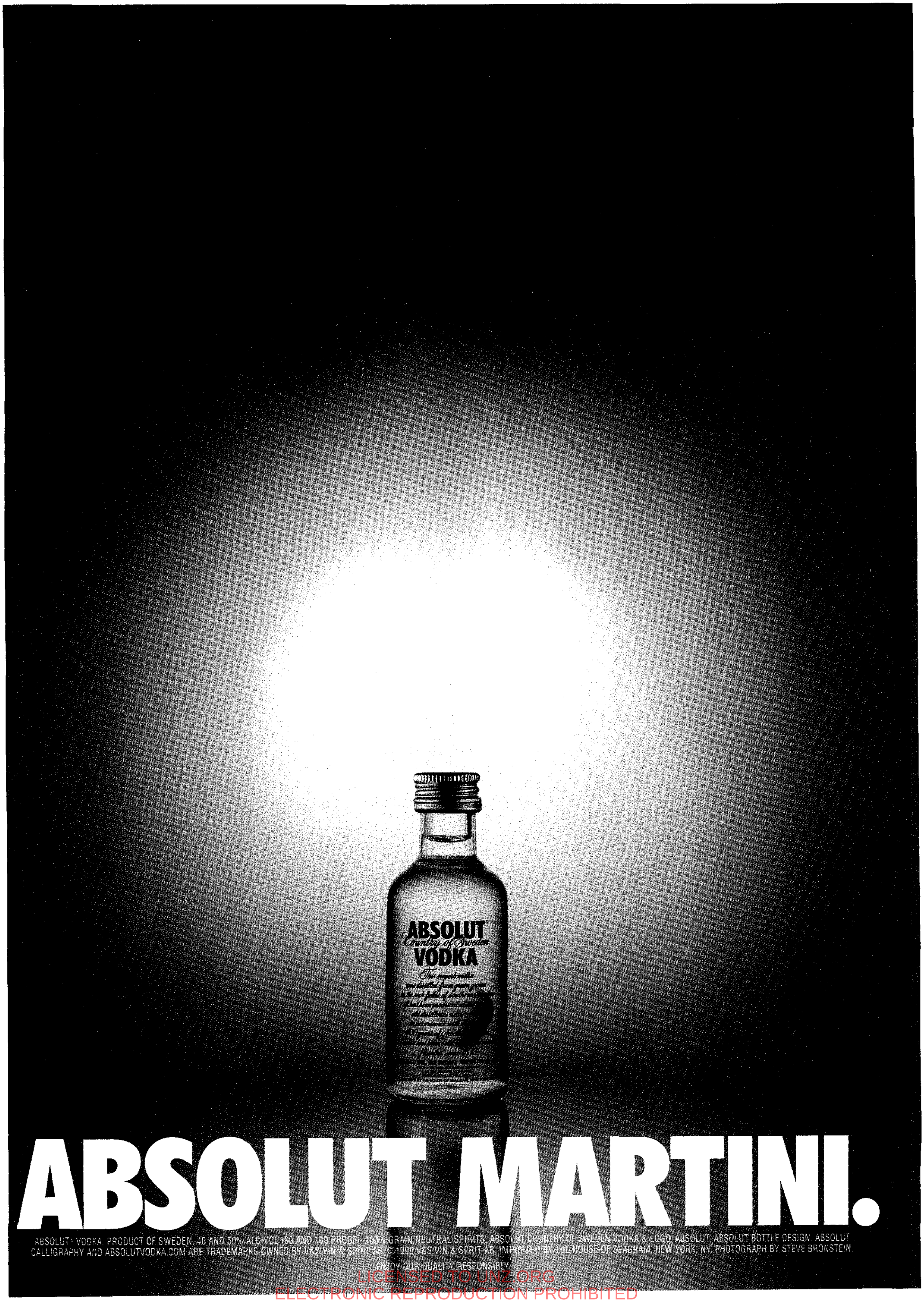


In a season so crazed for cleavage that women are walking around in water-filled bras, the titillating look is now migrating much farther south. Manolo Blahnik, Prada, and Christian Louboutin are all paying homage to "toe cleavage"—the cracks between the toes—with low-cut styles for summer. "It's the power of suggestion," Louboutin says. "Toe cleavage is the suggestion of nudity." Of course, as with the more familiar kind of cleavage, not everyone is prepared to take that suggestion. "There's plunging necklines," says Kari Sigerson of Sigerson Morrison, which offers a more discreet cleavage cut, "and then there's hooters in your face." DANICA WILCOX

TEST DRIVE

"Are you *sure* you've got it on the right way round?" asks my boyfriend as I tug and pull my way into Versace's silk scarf of a swimsuit ($315). "Well, that's how *she's* wearing it," I mutter, pointing to the toned and tan Gisele in *Bazaar*. A bottle of St. Tropez bronzing lotion later, I'm jiggling my way into an East Hampton poolside party, grasping my right breast to stop it from popping out of the slinky sash. A huddle of bottle-blondes shoot sideways glances at my self-consciously sucked-in stomach, but the looks I'm getting from their dates aren't quite so disdainful, and—as the mojitos start flowing—I'm beginning to enjoy the attention. "What happens if I pull here?" asks guy after guy, eyeing the knot at my neck. Despite my cocktail-concocted confidence, there's one question I'm still too chicken to answer: "What happens if you jump into the pool?" NAN PARRY

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THE BOTTOM LINE JAMES J. CRAMER

Take a Hike!

So Alan Greenspan really thinks he can quench my desire for stocks by raising interest rates a few measly notches? Come on, man, your rate hikes just make me hotter!

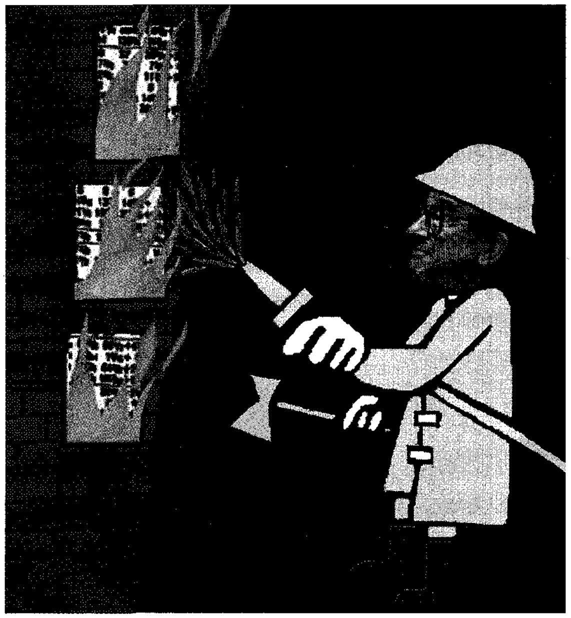
AT 2:15 P.M. LAST TUESDAY, THE Federal Reserve threw all its collective might against the stock market, jacking up interest rates a half-percent and warning that more increases lie just down the road. At 2:16 P.M. the market yawned, took a look at the statement, and then, after a couple of nervous minutes, continued up on its merry way. Is the stock market just plain stupid? Doesn't it know when it has been smacked on the head with a two-by-four?

In my turret at the hedge fund where I work, we call this kind of blissful reaction to a dreaded hammering the "Big Bad Event" phenomenon. That's when a scary event, like an impending Fed meeting, looms so large that nobody does anything for weeks until we know the results. The irony here, of course, is that even if the event goes badly, people buy anyway! They are just happy that the event is at last out of the way so they can put their new money back to work. Recognizing when you are in the throes of one of these BBEs can make you a fortune, so let's look more closely at why the stock market always seems to do the most moronic thing in the wake of obviously terrible news.

First, let's stipulate some obvious facts, just so you know I haven't lost my mind. When interest rates go higher, the economy cools because people borrow less money to buy and build things. So far, so good. When the economy slows down, companies that rely on the economic cycle for increased business don't get that business, and their earnings fall short of well-crafted Street expectations. Normally, those shortfalls cause stocks to go down. So how can stocks rally on news that rates just went up?

Ah, now you are talking about two different things: the broad economy that the Federal Reserve worries about, and the amazing games that fund managers have to play to stay alive in a world where, if your performance falls behind benchmarks like the Dow and the S&P, you lose your bonus—and if you fall behind your peers, another fund manager takes your place next quarter.

On days when the Federal Reserve meets to discuss interest rates, as it did last week, you get to watch as the cool precision instrumentation of Greenspan & Co. crashes into the irrational frets of fund managers afraid of missing the next big move. During the weeks leading up to these deliberations, the fund managers have sat on their hands while millions of your dollars have come in over the transom—money that you expected to be invested in stocks. These managers watch the cash build up but are afraid to put it to work until they know the results of the Big Bad Event. But then, once the event occurs, they have no excuses. The money goes to work no matter what. Got it?



Fed meetings have come to define the quintessential Big Bad Event. They are widely telegraphed and hyped. Managers freeze like deer in Greenspan's headlights, paralyzed by their own prudence. But once the event is over, they become financial bulimics, unable to keep the cash down, belching it out at every stock that gets too close. Some buy Pfizer and Pepsi, betting that the economy will now slow. Others buy Cat and Deere, betting that this is the last rate hike and the economy will soon reignite. Still others, the majority these days, buy tech, like Intel and Sun Micro, betting that rates don't matter to these high-growth companies anyway.

What else drives managers to think that bad news creates an opportunity? The innate optimism that portfolio honchos must have to keep their jobs in this eighteen-year bull market. You have to believe that the rate increases will do their job and slow the economy just enough so no further rate increases are needed. Therefore, the *last* Fed tightening in a succession of tightenings is a fabulous time to buy, except no fund manager actually *knows* which hike is the last hike.

Tell me about it. Six years ago last week, in the midst of another set of tightenings to cool the economy, I made a knucklehead bet that higher rates would be *bad* for the stock market. The shame! I remember it like it was yesterday, because the Fed hike came two minutes after our second daughter was born. My partner, Jeff Berkowitz, called me in a panic on my cell phone in the maternity ward as our shorts—the stocks that we had bet against—rallied furiously right after a similar 50-basis-point increase by Greenspan. I had not yet learned the cardinal rule: Don't short the aftermath of the Big Bad Event, regardless of how bad the event is. I got hit by the green

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Illustration by Scott Menchin. Photograph from AP/Wide World.

projectile stream of fund dollars.

Maybe one day I will be able to look back and laugh about my frantic attempts to buy in, or cover, the Alcoa, the Phelps Dodge, and the Dow Chemical while the nurses footprinted our newborn. Six years later, I am still struggling with both my own stupidity and my heartlessness at that blissful moment. I know my wife will never see any humor in it.

Of course, *not* every hike is the last hike. The hike I blew in May 1994 turned out to be a terrific opportunity to dump your cyclicals right into my buying. I caused a temporary top in a whole slew of chemical, paper, and metals companies with my frantic bedside attempts to bring in my shorts. Once I had finished my frightened buys, the Fed leaked that it still had much more work to do in the rate-raising department, and those stocks spent the rest of the year plummeting. You can still see in the ten-year charts a blip-up created by my bozo buys, and then a stiff fall as the reality of really bad earnings set in.

Given the heated pace of this expansion, I wouldn't be surprised to see one more round of increases before some real damage is done to the economy by the Fed's massive hikes. These cyclicals could be in for another tranche of pain.

But the Fed still hasn't quenched people's zeal for stocks. In the wake of higher interest rates, they're simply switching sectors. Many portfolio managers used last week's hike to begin buying stocks that should do well even if we *do* get a recession.

So what the heck. We put $30 million to work before last week's Big Bad Event, taking gobs of Philip Morris, Pfizer, and American Home Products, stocks that do well when the economy is slowing. During that brief moment between 2:17 and 2:40, as the market dipped, we took massive amounts of Intel, Sun Micro, Oracle, and Yahoo! as they temporarily swooned. By the end of the day, a ton of money was made as all of these stocks rallied. We had beaten and tamed the Big Bad Event at last. ■

James J. Cramer is manager of a hedge fund and cofounder of TheStreet.com. At time of publication, his fund had positions in Pfizer, Pepsi, Intel, Sun Micro, Philip Morris, American Home Products, Oracle, and Yahoo! His fund often buys and sells securities that are the subject of his columns, both before and after the columns are published, and the positions that his fund takes may change at any time. Under no circumstances does the information in this column represent a recommendation to buy or sell stocks. Cramer's writings provide insights into the dynamics of money management and are not a solicitation for transactions. While he cannot provide investment advice or recommendations, he invites comments at jjcletters@thestreet.com.

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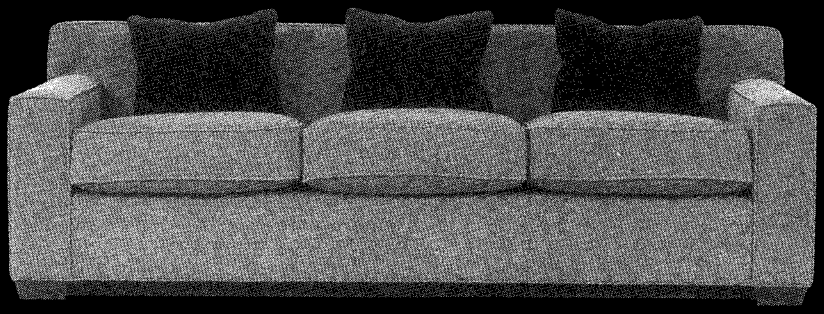

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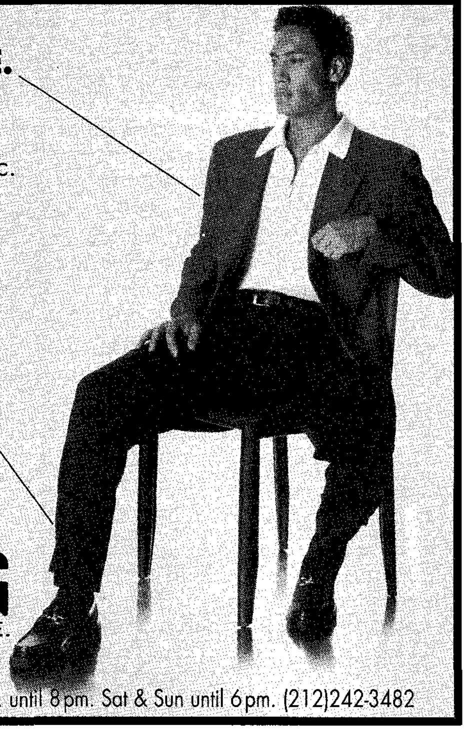

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THE CITY POLITIC MICHAEL TOMASKY

Stand and Deliver

Rudy pulls out, taking his negatives with him, leaving Hillary to face a low-profile but highly focused Rick Lazio. Now's the time for her to tell voters what she's running for.

SO LAST FRIDAY, RUDY GIULIANI did an astonishing thing. Not dropping out of the Senate race, which had been predicted off and on all week. But in a breathtaking turn, he did what aides, opponents, and editorial writers all over the city have been trying to get him to do for years. He addressed his biggest negatives—arrogance, intransigence, and insensitivity, the touchstones of Hillary's campaign against him—and swore he was going to fix them.

And then he dropped out of the race.

It was a head-spinning moment for state Republicans and a stock-taking one for Hillary's camp.

Enter Rick Lazio. Catholic, moderate, and from Suffolk County are three very excellent things to be if you're running for statewide office in New York.

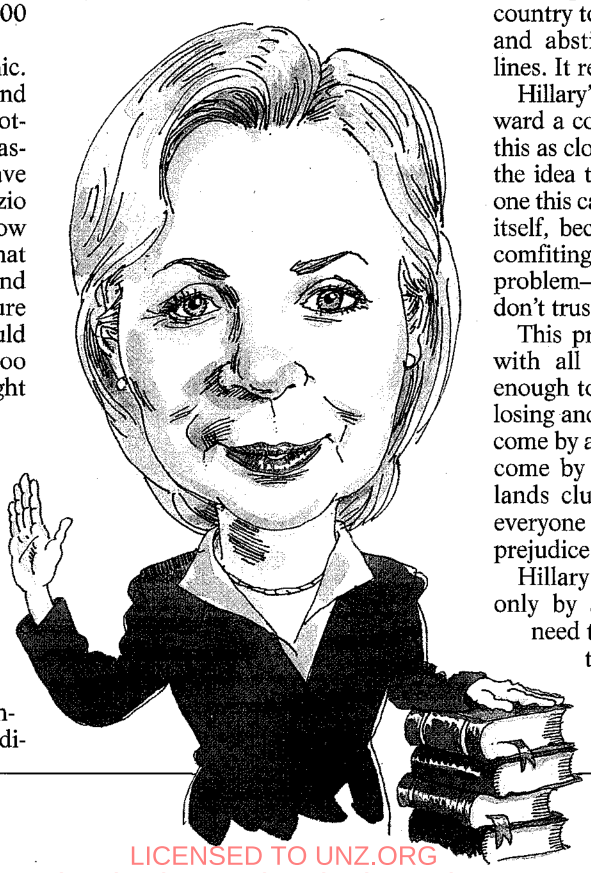
He will presumably have the Republican and Conservative Party lines, and probably the Independent Party line. With the two minor parties, *wham,* just like that, he can stick about 300,000 votes in his pocket, maybe more.

Most of all, he changes the dynamic. For Democrats, Rudy was a fixed and rather huge target. A million black voters, and probably another million assorted, detested him and would have sprinted to the polls to defeat him. Lazio may yet become a target, but for now he's a fuzzy one. And while it's true that there's a "stature gap" between him and Hillary, maybe the flip side of the stature gap is that, for a while at least, it would look unseemly for Goliath to do too much whupping on David. Lazio might just present Hillary with a different set of obstacles.

But she still has one problem she's always had, one that, in a way, Rudy's departure throws into even higher relief: Her campaign—after spending around $6 million—still has no message. She is indisputably a much better candidate than she was last fall. She's up in the polls from where she was then. She has touched the terra firma of all 62 counties. I can't remember a statewide candidate's ever doing that; it's all the more striking since she knows full well she has virtually no chance of carrying about 40 of them (rural, Republican, small).

But to say she's hit her stride as a campaigner is like saying of a golfer that he's developed a pro-level short game. Developing a pro-level short game is one thing. Winning the Masters is another.

It's not that she has lacked specifics. Her plans for the upstate economy and secondary education and so on are thorough and seem pretty sensible. Her laundry list of things she's for and against is lucid and as long as a Dead Sea Scroll. But right now they're pieces of an engine littered across the garage floor. They're not bolted together in a high-torque package, and they have to be. However different Mrs. Clinton is from your average pol, she's still a candidate seeking votes, and people vote for candidates who have told them, with broad thematic strokes, *This is my vision of the future, it's a better place, and this is why I'm the one to take you there.*



"That's the key," says one Democratic insider. "She missed an opportunity during these weeks of turmoil with Giuliani to hone a message and come into the convention with a clear agenda."

"She's doing her best personally," adds a Democratic consultant, in putting in the hours and the study and the travel time. "But she's not insisting on a campaign that's doing the same."

Campaigns—campaigns that win—do that. Bill Clinton used "Putting people first." Ronald Reagan, in 1980, said, "The time is now." New Deal. New Frontier. And it's not just presidential races that need to do this. Chuck Schumer, in 1998, used "He's done more, he'll do more." Rudy Giuliani, in 1993, had "One city, one standard."

They're slogans, but they capture an idea and lead voters to make emotional associations. Take "The time is now." I had no enthusiasm for the candidate it celebrated, but I knew instantly what "now" was "the time" for: burying the liberal profligacy that was sending the country to galloping ruin, for hard work and abstinence and respectable hemlines. It reflected Reagan's core idea.

Hillary's campaign has yet to put forward a core idea. A person watching all this as closely as I have can't help getting the idea that the question of message is one this campaign is resolutely not asking itself, because to ask it is to invite discomfiting contemplation of the basic problem—that many New Yorkers still don't trust this candidate's motives.

This problem can be overcome—not with all voters, of course, but with enough to make the difference between losing and winning. But it can't be overcome by avoidance. And it can't be overcome by saying "we New Yorkers." It lands clumsily on the ear of virtually everyone I know and only reinforces the prejudice of those who dislike her.

Hillary can deal with the trust issue only by acknowledging it. You don't need to pay a pollster a few hundred thousand dollars to figure that out. Some major speech. A well-placed interview. A slogan *(continued on page 123)*

Illustration by Joe Ciardiello.

MEDIA MICHAEL WOLFF

The Insiders

Two clever old-media guys just launched Inside.com, which has everybody in the business asking, "Does this change everything?" While they wonder, will they pay?

SO I ORGANIZED THIS CONFERence about old media and new media, and Kurt Andersen didn't show up. Arthur Sulzberger, Norm Pearlstine, and CNBC.com's Pamela Thomas-Graham were on the stage at the Museum of Modern Art, where the conference was held, but Kurt's chair was empty. For a second, I found myself envying his timing—he would, I was sure, make a perfectly charming and apologetic entrance. Then I began to get worried when he really didn't show.

"Have we heard anything?" I asked with concern as soon as I got off the stage.

"We've heard he won't cross the picket line," said a stage manager with a walkie-talkie. There were a few pickets outside, assistant curators and clerical staff having a wage dispute with the museum.

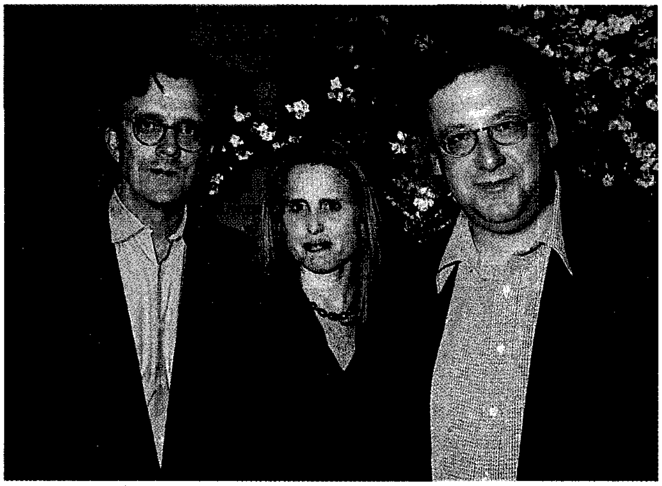
"Kurt?" It was a startling idea: Kurt Andersen, the working man's friend.

It can't be true, said editors at this magazine, which he edited for two years; *he must have overslept.* There was, suddenly, speculation about the health of his new business, Inside.com. Maybe his just-announced $23 million second round of financing had fallen through. Others figured it for a publicity ploy—his absence would get more attention than his presence.

I got angrier throughout the day that he hadn't said a word about this when I'd seen him the day before and that he'd give some greater deference to people he didn't know (in a dispute that had no relation to the conference he was supposed to attend) than to a friend (me). When I got home and found the e-mail he'd sent at 9:40 that morning (obviously knowing I wouldn't see it before the conference), I shot off a *fuck you* e-mail to him, which he returned immediately professing innocence, with me responding that this was a personal betrayal, then his saying he didn't realize it meant so much to me and apologizing profusely, until, shortly, we were (mostly) friends again.

All this I tell you in the spirit of media insiderism (not just out of residual irritation). Indeed, numerous media insiders, and various reporters who report on media insiders, have called me for these inside details on Kurt's snub.

SO? WHAT IS THIS INFORMATION WORTH? Is it of passing interest or consuming interest? Will knowing the above help you do your job better? Will it help you get richer? Will you pay (or will your boss pay) for more such inside dope? These would seem to be questions central to the mission and the business prospects of Inside.com, which opened its doors a few days ago.



Three's a company: Kurt Andersen, Deanna Brown, and Michael Hirschorn.

Kurt and his partners Michael Hirschorn and Deanna Brown might argue that my example is unfair, *too* inside-baseball, self-serving even—though self-servingness seems inevitable when media insiders cover media insiders for other media insiders. And, of course, it's possible that, with a staff of 72, Inside.com will be able to offer juicier insider tales. But you know where I'm going.

One of the reasons, I think, media insiders are so fixated on the prospects of Inside.com ("What do you think of the chances for Kurt's thing?" media insiders ask with lowered voices) is that if it is a success, many of us will be kicking ourselves. Such a success would mean that we missed the commercial significance of what was right in front of our noses—that we missed the commercial significance of our own lives!

Kurt's idea (in the spirit of insiderism, I understand it was really Michael's idea, which he brought to Kurt, who in turn took it to his Harvard chum Jim Cramer—founder of TheStreet.com and the model for one of the central characters in Kurt's novel about the media, *Turn of the Century*—who pitched it to Flatiron Partners, TheStreet.com's VC backers, who, together with Cramer, put up the first round of dough) is an idea that has been kicking around in various forms for some time. In the early nineties, Adam Moss, now the editor of *The New York Times Magazine,* gave serious thought to starting such a media insider's magazine, called *The Industry,* but was unable to get it off the ground. There's *Mediaweek,* an anemic *Adweek* offshoot, and *Media Industry Newsletter,* a three-person shop, and there was, briefly, *Inside Media,* which tanked a few years ago. And then there is *Brill's*—such an idea for a big-circulation magazine about the media was an obviously cockamamie notion to everyone but writers who wrote about the media, and Brill himself.

Kurt, however, is not publishing a magazine, which makes his (or Michael's) idea much more appealing. At the same time, another of the reasons Inside.com has attracted so much interest on the part of media insiders is that, while it is not a magazine, it *is* really a magazine. That is, though you could not do this as a paper magazine, you could raise $30 million to do an Internet version of something very similar to what you might have done in print. Hence, lots

Photograph by Robin Platzer/Twin Images.

of old-media types believe that if Inside.com succeeds, there will be all sorts of new opportunities for old-media folk and old-media ideas on the Internet.

Many people suspect, of course, that what Kurt and Michael and Deanna had in mind, like other late-nineties entrepreneurs, was to launch Inside.com as an Internet concept, raise money quickly, and, with Kurt as the titular head, build brand overnight—Kurt, in other words, as Dr. Koop—and then make their profits on an IPO.

Kurt has been widely quoted as saying (I'm sure he regrets saying it now) that it was as easy to raise money in this era as it was to get laid in 1969 (when, as it happens, Kurt was 14).

Of course, the fact that the moment of such easy money seems to have passed, and that the chances of doing a lollapalooza IPO are significantly more remote, says nothing about whether this will be a good business or a bad business. That Kurt is here on the curve (not yet having spent the money he's raised) rather than where Dr. Koop is on the curve (having spent it) is, actually, good news.

BUT IT MUST BE HARD WORK ALL OF A SUDDEN. Without the prospective climax of an IPO, Inside.com looks a lot like the regular old publishing business (much to the horror, I'm sure, of Inside.com's VC investors).

Inside.com, which is charging $199 a year for a subscription, appears to be a trade-magazine or newsletter type of business—or, possibly, it's the database business, an even lower rung on the information totem pole.

The publishing business traditionally (and hierarchically) divides between consumer publications, which are written by relative insiders (opinion-makers) for relative outsiders (people looking for an opinion), and trade magazines, which are written by relative outsiders (often people who could not get a job at non-trade publications) for insiders (the people who actually work in the industry being written about). Trade publications tend to become subservient to the industries they are covering. Given relatively limited audiences and advertising bases, they have to be pretty accommodating. Functionally, when you work for a trade, you work for the industries you're writing about. You're in the service business.

I can't think of two guys less culturally and temperamentally suited to trade publishing than Kurt and Michael.

I suppose you can argue that the verticality and the narrowcast dimensions of the Internet mean that we'll all become trade or specialty writers and publishers and that Kurt, as usual, is just ahead of the pack.

At the same time, I think what Kurt and Michael have in mind is to do the job of a trade publication by being sort of an anti–trade publication. Kurt and Michael believe they can do a better job than *Variety* or *Billboard* or *Ad Age* or *Publishers Weekly*. I am sure this is true—although I'm not sure that quality in this context is that much of a trump card. In addition, they believe they have certain content skills that will allow them to transfer the sex appeal of a consumer publication to the heretofore unsexy trade world. (Michael has, in fact, suggested that users will be able to "roll around" in Inside.com's data.)

They believe, too (somewhat late to the party, perhaps), that there is inherent sexiness in the Internet, that a trade magazine is transformed, Cinderella-like, by all the new ways its information is going to be accessible to us: palm, cell, direct-to-cortex route. Indeed, they have a multiplatform mini-empire vision: conferences, push applications, personalized databases, even reverse engineering back to actual paper magazines.

> *"Without the prospective climax of an IPO, Inside.com looks a lot like the old publishing business—much to the horror of Inside.com's VC investors."*

Certainly it makes it sexy if Kurt and Michael are perceived as getting rich off their new business—less sexy, though, if they're just perceived to be managing people inputting database fields.

As for getting rich, the problem would seem to be that Kurt and Michael are using someone else's $30 million. They've sold themselves to the VCs, who, typically, get at least five times their money back before anybody else gets anything at all. This imbalance worked all right in the easy-money Internet age when a start-up company could get a stock valuation of 20 or 30 times projected revenues. But it's a whole other story if you find yourself worth only what a trade magazine is worth (say twelve or thirteen times actual profits, which is something like a billion-dollar comedown).

Many media insiders I know say, *So what's the big deal? Kurt and Michael may not get rich, but they have a job.* Which just goes to show, and may explain why Kurt snubbed my panel, that most media insiders are closer to labor than to capital.

But trust me: Capital gets resentful when it finds itself doing nothing but supporting other people (at the *New York* Magazine–*Industry Standard* conference, *Fortune* editor John Huey implied that Jim Cramer had invested in Inside.com only because of his friendship with Kurt; Cramer said maybe you'd invest $100,000 out of friendship but not $3 million—which is the point).

BUT ASSUME THE VC'S TURN PATIENT, THE Internet-stock market revs up again, and Kurt continues to generate far more publicity than his rivals in the insider-media-information business. Still, the question persists: How interested are people in whether Kurt showed up for my panel? How repeatedly do we want the media to reflect itself? Does the production and dissemination of larger and larger amounts of gossipy information make it more or less titillating, more or less valuable?

The sneak preview of Inside.com seems ably assembled—but I'd prefer not to know most of what I'm reading here (and, in fact, much of it I've already read somewhere else).

The more important question, though, might be: How interested are Kurt and Michael in this stuff?

Kurt's novel, *Turn of the Century*, is filled with minutiae and background details about the media business, of who said what to whom and who crossed whom how. So maybe it seemed logical to turn this fascination into a business. But I'd guess that there is a big difference between being interested in the mechanics of the media business and being interested in the comedy of manners that is the media business—which, do not doubt, is Kurt's essential interest. Kurt is, remember, a co-founder of *Spy* magazine.

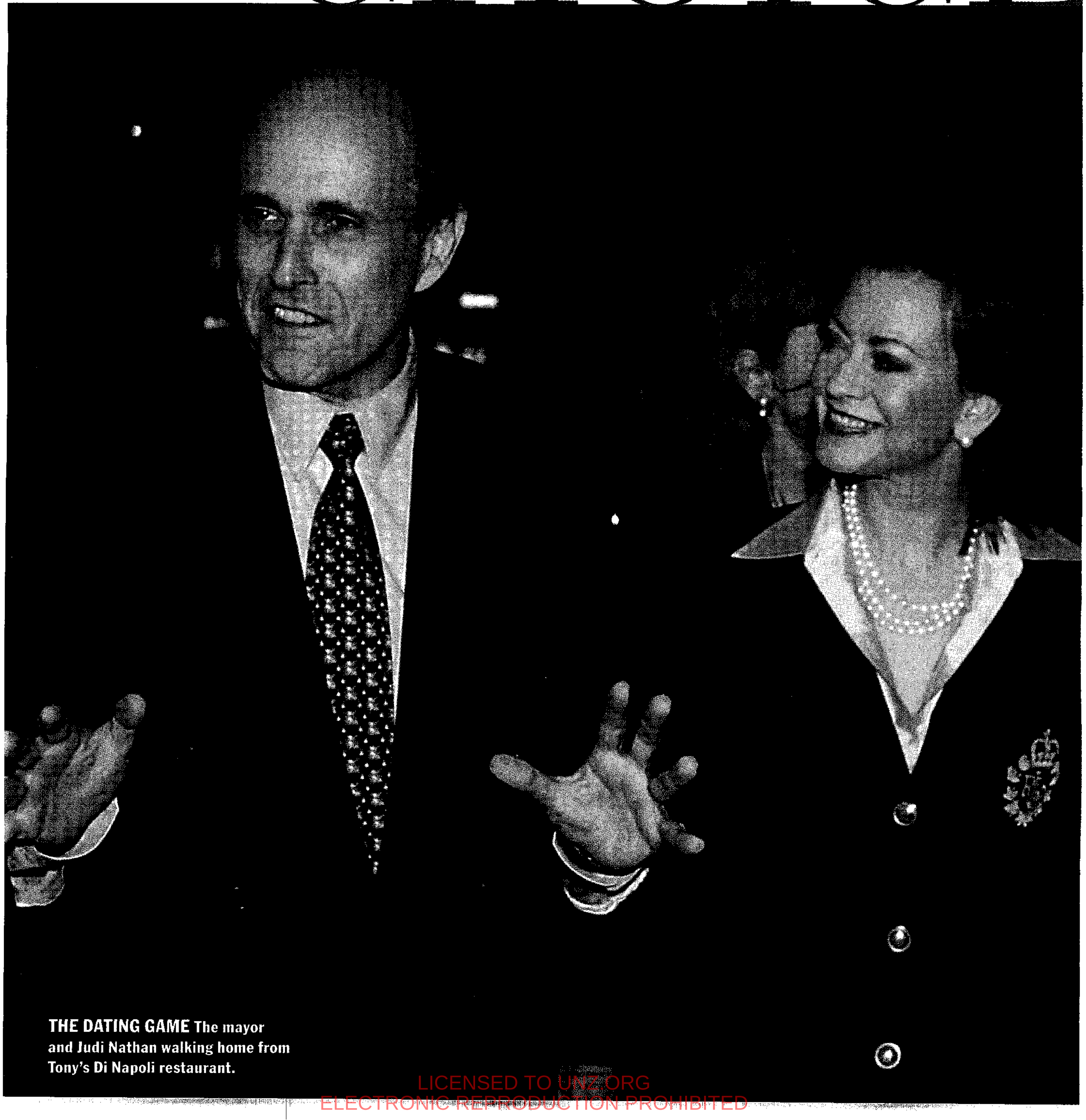
Kurt's novel is an extended joke; Inside.com is a literal and earnest enterprise.

Kurt is a charmingly snobbish writer with an advanced ironic sensibility. The Web is a pretty irony-resistant environment; it's a leveling experience. A snob's purgatory.

But it could, I suppose, be a great place for a hack's trade magazine. It would be something if Inside.com turned Kurt Andersen into an outsider. ■

E-mail: michael@burnrate.com

RUDY'S CHOICE



THE DATING GAME The mayor and Judi Nathan walking home from Tony's Di Napoli restaurant.

AFTER THREE WEEKS OF REMARKABLE MELODRAMA, MAYOR GIULIANI'S WITHDRAWAL FROM THE RACE SHOWED HIM TO BE A DIFFERENT MAN—HUMBLE, GRATEFUL, READY TO REACH OUT. WHAT CHANGED HIM? HIS ILLNESS—AND HIS ROMANCE.

BY CRAIG HOROWITZ

RUDOLPH GIULIANI HAS NEVER BEEN A MAN to do things by half, to exercise restraint, to show moderation. He loves grand opera, and throughout his career on the public stage, he has performed with the full-throated gestures of a tenor playing to the last row. Subtlety has never been part of his repertoire. His style has been marked by an enthusiasm for overacting and overreacting, whether he's dragging stockbrokers out of their offices in handcuffs as U.S. Attorney or trying, as mayor, to slash museum funding when he didn't like an exhibit.

So perhaps it shouldn't have been a surprise that when the glorious, soaring music of Giuliani's success began to give way in recent weeks to the darker chords of serious trouble, the shift was one of sweeping, third-act operatic proportions. And when the curtain came down on his Senate run, we were left with the image of a man who seemed to have been transformed.

His performance at his withdrawal last Friday was truly moving. He seemed to have shed his hard outer shell like an old suit. He focused on the personal and talked about striving to be a better person. And he wanted to reach out to those who felt ignored. Stunningly, here was the mayor saying all the things so many people have been trying to get him to say for so long.

As the mayor stood there talking about how lucky he was because of all the people who loved him and all the people he loved, it was impossible not to think about the speed at which his life has been changed. First the cancer diagnosis and then the Nathan-Hanover-Lategano drama. It all had a through-the-looking-glass quality—after all, this was Rudolph Giuliani. Not exactly a man known for self-examination. Not exactly a slave to his emotions. Giuliani has built his entire public life on the themes of discipline, personal accountability, and control. Every fire, every shooting, every water-main break, Giuliani was there in his windbreaker letting everyone know he was in charge. It was always his cops and his crime-control strategies that made the city safe. Ask him why the schools are failing, and he'll say it's because he doesn't control them. But it turns out that the arrogant tough guy, a politician who ridicules and exploits weakness in others, is just like everybody else.

"The Rudy that ran New York was the great moralist, the guy who was operating by his own description from a deep sense of right and wrong," says Democratic consultant Hank Sheinkopf. "Now we learn he's not the Rudy people thought they knew."

MANY IN THE MAYOR'S INNER CIRCLE WERE devastated by events of the past several weeks. "I can't even begin to tell you how I feel," says one of his confidants, sounding on the verge of tears. "He's obviously in pain right now, and I'm worried about him. But clearly the first priority is his health. Everything else can be dealt with later."

Another Giuliani insider, now out of the administration, sums up the situation thus: "It's very difficult to watch somebody who's been so in control just lose it this way and have it all crumble at his feet. And I have to say I don't understand what's going on here. I mean, I don't understand his public pronouncements. I don't understand Donna's public pronouncements. And I don't understand parading Judi Nathan around in public. I don't understand it, and I don't know why he's doing it."

Many longtime Giuliani insiders were crushed by all the damage they felt he'd done to himself politically. After all the years of work, and all the single-minded effort to build an unimpeachable record as an activist and a reformer, so much was lost so quickly. And the great irony was that despite the mayor's overactive paranoia reflex, there was no convenient, culpable enemy: no great left-wing conspiracy to point to and no despicable Democrat to blame. Giuliani couldn't even claim the usual suspects, the media, had done it. For the simple fact was, Giuliani himself had made his private life public, and his most potent enemy seemed to be his wife.

While Giuliani weighed his political options last week, he looked, aides said, eerily Hamlet-like in his inability to pull the trigger. Day to day, and sometimes more than once a day, he changed his mind about whether to run for the Senate.

Throughout this excruciatingly difficult period, the mayor was relying on the counsel of his two closest friends, former deputy mayor Peter Powers and Elliot Cuker, the restaurant owner, car dealer, and sometime actor. Both, according to sources, were telling the mayor not to run.

"Peter was very concerned about his health as well as the whole Catholic thing and the propriety of it all," says one source. "He firmly believes family comes first. Elliot, on the other hand, is telling the mayor to get in touch with his feelings, to reach deep down, to feel his heartbeat, and to listen to his soul."

Arrayed against Powers and Cuker were most of Giuliani's political people, who obviously had a vested interest in Giuliani's continuing the race. "Once he got his medical situation worked out," says one of these men, "everything else, all the personal stuff, would have gone away by September, and I still think he would have beaten her."

But finally, on an appropriately dark and rain-soaked Friday morning, the mayor made the decision that seemed—at least for him personally—to make the most sense all along. One after another, the people who work for him were summoned in groups: deputy mayors, top commissioners, key campaign staff. "He simply told us that the reason he's not running is his health," says one disappointed loyalist. "He said it's simply too serious a disease to deal with and to take on a major campaign as well. People certainly weren't surprised, and there were no tears. But everyone's blown away.

Photograph by Todd Maisel/NY *Daily News.*

There's a malaise here now, a dark cloud hanging over City Hall."

But with all the questions raised in the past few weeks, the one that has hardly been asked at all is, in many respects, the most interesting. Why has he behaved so bizarrely? Why does the straitlaced Giuliani, who sees the world in stark black-and-white, good-and-evil, with-him-or-against-him terms, suddenly look like an indecisive, introspective, flawed hero in a Verdi opera? Why has the man who humiliated any reporter with the temerity to ask about his personal life (and for five years, there's been plenty of reason to ask) suddenly laid himself bare in public?

MAYORAL AFFAIRS From left, restaurateur Elliot Cuker (behind Giuliani, in bow tie) has become his closest adviser; then-communications director Cristyne Lategano confers with Giuliani and Donna Hanover in 1995; Lategano and Giuliani attending the opening of the Metropolitan Opera in September 1998.

Though everyone in the mayor's inner circle has known about his relationship with Judi Nathan for months, no one seems to understand how he's handled it. (It is, of course, another hallmark of Giuliani's administration that none of his advisers dared discuss it with him.) "We were all scratching our heads about this," says one Republican insider. "We all understood the possible ramifications, and we were dumbfounded as to why he would expose himself to this kind of risk."

In an effort to explain it, a couple of Giuliani friends point to the impact of his illness. "When you get cancer, your life comes into focus," says a confidant, "and you start to realize what's important and start to face your own mortality. You realize you've only got so many years in this life, and you want to do what you want to do. I think that's what this is about."

His illness, however, explains only the past couple of weeks. It doesn't shed any light on why the mayor thought it was perfectly all right to have Nathan along on New Year's Eve, when Rudy-in-charge was managing the millennium celebration in front of the whole world. Literally. Or why he paraded her (again, literally) in public on St. Patrick's Day.

For that matter, it doesn't even begin to explain why barely two days after a trembling Hanover accused her husband of cheating on her twice in the past five years, Giuliani would flaunt his girlfriend. On a beautiful Friday evening, as Hanover was off to California with the kids to spend Mother's Day weekend with her parents, the mayor went to dinner with Nathan. After a leisurely meal at Tony's Di Napoli on the Upper East Side, a beaming Giuliani, accompanied by a claque of reporters, strolled with Nathan back to her apartment on 94th Street, where the two said good night. Rudy the Romantic?

"I have to believe," says one former high-level member of the mayor's staff, "that he probably hasn't been listening to the people who've given him sound advice in the past. I know he's now talking to Peter [Powers], but it's a little late. Looking at the strange way he's been behaving, my guess is it's Elliot Cuker who's been giving him advice."

This was a refrain repeated again and again by people close to the mayor: He shouldn't be leaning so heavily on the advice of Cuker, loyalists told me, when making life-altering decisions. "Elliot likes to think of himself as the mayor's Svengali," says one Republican insider. "He exercises enormous influence over Rudy and he wants the mayor to remain mayor. He loves sauntering into City Hall with his bow tie and cappuccino. He loves having his parking permits and heading the Film and Theater Advisory Board and the Crystal Apple awards and producing the Inner Circle show. And most of all, he loves being able to say, 'My best friend is the mayor.' 'My best friend the senator,' to him, wouldn't sound as good." (Cuker denies this, saying he has no agenda and wants only what's best for his friend. "I can afford to fly to Washington.")

Cuker's contributions notwithstanding, there is another explanation for the dramatic change in Giuliani's behavior: He's in love with Judi Nathan. That's right, nothing more complicated than that. He's a guy in love. You can see it when he talks about her, you can see it when he looks at her, and you can see it in the way he's behaved recently.

Though all the talk has been negative—*the mayor's midlife crisis*—and the language describing his situation has been laden with portentous overtones, the mayor actually looks—when he's with Nathan—positively liberated. He looks buoyant, like he's happy and having fun. Which is no small thing for a man who's ordinarily as testy as Giuliani.

Not only was Judi Nathan with him on New Year's and St. Patrick's Day, but he took her to the annual Inner Circle dinner in March, an event thrown by and for reporters. Now, you could say this was simply an outrageous act of Gary Hart–like brashness ("Go ahead, follow me.").

But even as arrogant as this mayor is—and as successful as he's been in bullying

Photographs: from left, Richard B. Levine; Susan May Tell/Corbis Sygma; Mark Peterson/Saba.

the media—he still couldn't have confidently believed he could parade his girlfriend in front of several hundred reporters and no one would report it. (As it turned out, of course, no one did.)

But taking his girlfriend everywhere is what a guy who's in love does. He's happy, he's proud, and he wants to show off. Though one insider chalks this up to the mayor's just being the mayor ("He's not the kind of guy who's gonna try and hide"), it's unlikely he'd be so bold if the romance were less important to him. Was he trying to manipulate the media into breaking the story? Possibly. It is also possible he wanted it out to force his wife's hand.

"IT'S VERY DIFFICULT TO WATCH SOMEONE WHO'S BEEN IN CONTROL JUST LOSE IT THIS WAY AND HAVE IT ALL CRUMBLE AT HIS FEET," SAYS A VETERAN INSIDER.

One political insider even says he believes that Nathan, who has certainly not wilted in the spotlight, pushed Giuliani to go public. This is, of course, the classic play for a woman seeing a married man, and—in the stereotypical scenario—what a woman in this circumstance wants is for the man to leave his wife.

In the middle of the Giuliani drama, there was a powerful image of the mayor sitting in the front of St. Patrick's cathedral at Cardinal O'Connor's funeral. There was President Clinton with Hillary; Al Gore with Tipper; George W. Bush with Laura; Governor Pataki and Libby; and, among this group, by himself, was Rudy Giuliani. Much was made of the symbolism of this haunting picture: the mayor, forever the loner, the battler, the man who seeks no counsel, needs no comfort, and is happy going it solo in a world of his own creation.

But the reality is that this impression of the mayor as an ascetic is completely wrong. All the fire, the passion, and the emotion spilling out of him in public and directed mostly at his enemies is apparently also at play in his personal life. All this time, he's never been alone at all. He's always had a woman to rely on, to trust, and to share the excitement of his work. It just happens not to have been his wife.

KNOWING WHAT WE KNOW NOW, WE can go back and connect some of the dots, fill in some blank spaces, and answer some nagging questions about Giuliani and his mayoralty. It is even possible to gain some insight into the extraordinary relationship that dominated his first five years in office: the one with Cristyne Lategano.

At the beginning of the summer in 1995, I began to do the reporting for a piece about Lategano, then the mayor's director of communications.

It was a year and a half into Giuliani's first term, and from a public-relations point of view, things were not going well. Giuliani's relationship with the press had been anything but a honeymoon, and the young, exuberant Lategano had become the scapegoat. Only 28 and with limited political experience, she was clearly in over her head. Her role as press secretary, always an important one in a new administration, was particularly critical in the Giuliani mayoralty for two reasons.

First, he was a Republican elected by a narrow margin in what was still a predominantly Democratic city. More important, however, he was a reformer whose politically brave assaults on the deficit and the business-as-usual bureaucratic Establishment made him the first potentially transformative mayor the city had had in years. Getting the message out is crucial in this kind of activist government, because it helps drive the policy.

Lategano's press office was a disaster. It was so bad that many Giuliani loyalists believed it was threatening the success of his mayoralty. They were convinced that the torrent of negative press and the fact that Giuliani's message and his accomplishments were being lost in a series of meaningless skirmishes were Lategano's fault. She was responsible for crafting his image, and rather than being viewed as an achiever and a star, he quickly came to be seen as cranky and prickly and difficult to deal with (a perception that stuck and in fact has only gotten worse over time).

"I've covered eight mayors," Channel 4's éminence grise Gabe Pressman told me at the time, "and the relationship between this mayor and the reporters in Room 9 [the City Hall press room] is the worst I've seen in 30 years."

The always irascible Jerry Nachman, then Channel 2's vice-president of news and now the co-executive producer of *Politically Incorrect*, was even more scalding. "This is a jihad; it's a holy war against the press. It's beyond my experience," he'd said. "Cristyne Lategano is an amateur."

As the summer progressed the Lategano story took on another dimension. Not only was she the object of hostility both inside and outside the administration, but she was now also the subject of a whispering campaign. Rumors about the precise nature of her relationship with the mayor were being discussed at cocktail parties, over lunches, and in offices all around the city.

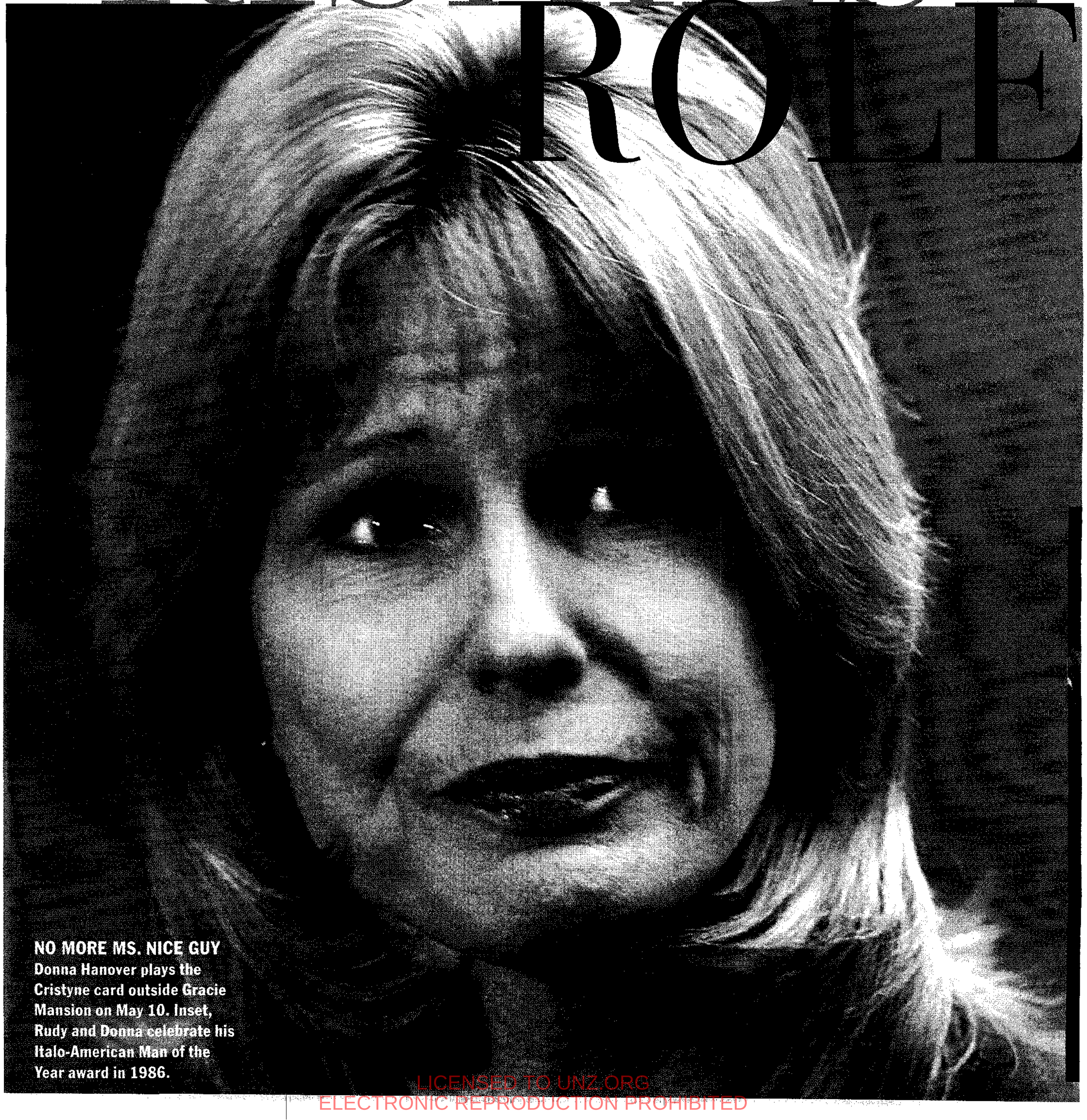
Ironically, Lategano's closeness to the mayor was born out of her instinct for survival. "You have to understand," one high-level member of the administration told me then, "she's getting terrible press; she's got this cabal of Rudy's closest people trying to get her a boss or kill her. Her staff hates her because she treats them like shit. City Hall people hate her because she's young and arrogant and she treats them like shit. The pressure to handle the William Bratton problem—his great P.R.—is growing, and everybody has identified her as the press problem."

Instead of crumbling under the pressure, Lategano reacted brilliantly. She abandoned the press office—the mayor always believed the media were out to get him anyway—and began to ride with the mayor day in and day out. She was at Gracie Mansion in the morning so she could ride with him to City Hall. She traveled with him to every event, no matter how unimportant. She attended every meeting, and she was the last person to see him at night.

"She did not leave his side or that fucking ice-cream truck [the mayor's white Suburban] for months," one former aide said. "By the time she'd finished a couple of months of this, Peter Powers's influence was diminished, Denny Young's was diminished

(continued on page 132)

DONNA'S RISKIEST ROLE



NO MORE MS. NICE GUY Donna Hanover plays the Cristyne card outside Gracie Mansion on May 10. Inset, Rudy and Donna celebrate his Italo-American Man of the Year award in 1986.

EVEN BEFORE THE PRESS CONFERENCES, DONNA HANOVER AND RUDY GIULIANI WERE THE CLOSEST OF STRANGERS. AS HER MARRIAGE WAS CRUMBLING, HANOVER SPOKE ABOUT HER LIFE AS A VIRTUAL SINGLE WORKING MOM AT GRACIE MANSION.

BY LISA BIRNBACH

> "For several years, it was difficult to participate in Rudy's public life because of a relationship with one staff member"—*Donna Hanover*

THE STRANGE THING ABOUT THIS WHOLE drama is that we *knew*. The mayor's relationship with Cristyne Lategano was, if not a matter of public record, at least one of common knowledge. The bigger mystery was Donna Hanover herself. Behind her blonde hair and her camera-ready smile, she was a cipher. We felt for her without knowing—indeed, without even being able to imagine—how she felt.

I'd known Hanover casually for a number of years, and last spring I approached her about profiling her for this magazine. Her interest was in a piece that would give her exposure as an actress and journalist, as a woman whose career was gaining momentum. I was interested (as was *New York*) in understanding this woman who was the mayor's wife and not his wife.

Talking to Donna Hanover can be a spooky experience. On one level, she's as bland and cheerful as any TV anchor. You sense that she wants to be liked and will like you back if she can. But on another level, she's supremely, even obsessively, guarded. In lengthy negotiations for our interviews, she ruled out discussing the mayor, the Senate race, or anything political. And almost any question that could be remotely construed as personal could flip a switch. ("What was your maiden name?" I asked her at one point. "I'm trying to think if there's any reason to not tell you that for the article," she responded.)

A couple of years ago, it was widely noted that Hanover had stopped using the surname Giuliani. Now she seemed averse to even *speaking* his name. When she talked about the future, "we" referred to Donna and her children, Andrew and Caroline. There was never a mention, in hours of conversation, of "the mayor," "my husband," "the kids' father," etc. If I prodded her to talk of the man she's been married to for sixteen years, she'd do it reluctantly. For Donna, whose demeanor tends to be unerringly pleasant, saying the name Rudy appeared to require some effort.

In fact, the portrait Donna painted of herself was of a hardworking single mother, much like many others in the city, juggling her career and her two children, determined to acquit herself honorably on both fronts. The fact that she lived at Gracie Mansion as the city's First Lady was almost incidental.

As a mom and morning-show correspondent for Fox's *First Edition* and *Good Day New York*, Donna has to be highly disciplined. Her wake-up calls are at 3:30 or 4 A.M.; then it's straight to the treadmill, where she runs about four miles a morning, watching taped episodes of *The West Wing* and *Chicago Hope* that she misses in the evenings. "I often go to bed at the same time as my children do," she told me. "Nine-thirty or ten at the latest."

Being home for the children as close to six nights a week as possible is a priority for her. When she's doing the morning shows and has to leave the house before they're up, she will sometimes come home between *First Edition* and *Good Day*, even if it's just for fifteen minutes, to give them "a hug and a kiss." If she's working and can't be there, she'll try to give them a wake-up call. "They really prefer it if my voice is the first voice they hear. They like that very much. So when I can, I do that."

"Do they see their dad in the morning?" I asked.

"Often they do. Often they do. They'll say good morning to him. But I'm the caregiver, and if I'm not there, then I'll have my babysitter."

I asked her if the mayor joined them for family dinners.

"Occasionally we will—maybe once every two weeks—have a family dinner," she said.

Photograph by Suzanne Plunkett/AP; inset photograph by Anthony Savignano/Galella.

But her career is also a high priority for her, and a part of her strategy for handling her publicly eroding marriage.

"I think of myself as a professional person," she said carefully. "I think of the whole combination of things that I do—journalism and mothering and acting—as multitasking. People have learned how to do more than one thing at a time and found that it's a good way to live. Because whatever is going wrong, something is going right in your life if you have a lot of things going on—generally speaking."

"IS HE SUPPORTIVE OF ALL YOUR WORK?" I ASKED. SHE THOUGHT FOR A MOMENT. "HE'S NEVER CREATED A PROBLEM. YOU KNOW . . . I DO WHAT I DO."

Over the past year, Donna has been juggling episodes of *In Food Today* on the Television Food Network, *Good Day New York,* occasional articles for *Good Housekeeping* magazine, acting jobs, and a weekly acting class. Last fall, she added another gig, hosting chores on *House Beautiful,* a new syndicated program on A&E. She has made guest appearances on *The Practice*, *Ally McBeal,* and *Family Law.* In 1999, she earned $239,450, a third more than the mayor.

"You're always kind of thinking, *Okay, is there going to be enough work for me to do in the next six months, in the next year, so that I can take care of my children?*" I asked whether, by that, she meant financially. "Yes," she said.

Her acting career seemed poised to take off in 1996 when Milos Forman, a friend from the Czech community, cast her as Ruth Carter Stapleton in *The People vs. Larry Flynt.* The film, and her performance in it, were widely praised (though the movie isn't likely to be among the mayor's favorites). Her numerous acting roles have been pretty much under the radar since then—until she was cast in *The Vagina Monologues* (a show whose title is in fact the only thing provocative about it).

While the decision to accept the part was widely portrayed as a passive-aggressive move designed to embarrass her husband, anyone who knows her would find it completely believable that she saw the chance to follow such acclaimed actresses as Glenn Close and Cate Blanchett in the show as simply a smart career move. There is nothing Donna Hanover wants more than to be taken seriously as an actress. "Be sure," she bade me, "to let people know I'll travel for work."

And while Hanover has been remaking herself into an actress, she has also been remaking her appearance. Gone is the chipmunky reporter with the pixieish haircut. Gone are 25 pounds that used to render her almost forgettable. (How did she do it? Diet Coke. Vegetable casseroles. Egg-white omelettes. And, when she's absolutely starving, popcorn and carrots.) She favors Nicole Miller, Ellen Tracy, and Escada—what she calls "professional clothes."

Hanover works hard at being with her kids, too, making sure she's a focused parent despite an obviously stressful situation. "Shortly after we moved to Gracie, I had a conversation with the kids," she told me, "because I realized I was doing a lot of work during the week and then trying to get organized on the weekends. I said, 'We're not having enough fun.' So every weekend we would have an adventure. Sometimes it was bike-riding in New Jersey. It almost always involved a trip to McDonald's or Burger King. Or we'd go play Laser Tag, or roller-blading, or something. Now that's kind of morphed into we do these wonderful vacations. I took them to Paris in March. Last winter, I took them to Ireland. I took them to Yosemite, and we camped out with my parents."

I asked her if the mayor ever accompanied them.

"Mostly it's me and the children, these big trips," she said. "We've had a couple of brief trips, all four of us."

THE MOST POSITIVE THINGS HANOVER would say about her marriage concerned what amounted to a noninterference pact with her husband. "I let him speak for himself," she said, "and he respects me enough to do the same."

The strategy clearly backfired on her *Vagina Monologues* announcement and his apparently unilateral decision to separate. But last fall, she still seemed to feel it was working. "I like the way that that happens," she said. "It's about identity. Because I believe that your work, whatever your work is—if it's raising your children, that's your work—is kind of at the center of your soul."

"Is he supportive at all of your work?" I asked.

She thought for a moment.

"He's never created a problem," she said. "You know . . . I do what I do."

THE CLOSED DOORS AND SHUTTERED WINDOWS of Hanover's Gracie Mansion life were unexpectedly flung open when I asked about the beginnings of her marriage. "I was anchoring news in Miami in 1982," she said, "and I went to a wedding and met someone there who said, 'I have a friend named Rudy who goes to Miami a lot. Would you like to go out with him? And by the way, he'd make a good interview.'

"So somebody from his office called, and I said, 'Well, I thought I was supposed to go out with him, but we'll set up the interview.' But then Rudy himself called and said, 'If you'll go out with me, I'll come the night before.' So we went out to dinner. We went to Joe's Stone Crabs.

"I interviewed him the next day. He was associate attorney general at the time in Washington. Then he came back a couple of weeks later. And within six weeks, he asked me to marry him, and I said yes. It was a whirlwind."

LA DONNA È MOBILE From left, Hanover with Woody Harrelson in *The People vs. Larry Flynt;* talking with reporters about Cristyne Lategano in 1997; in California with her mother, her father, Caroline, and Andrew on Mother's Day 2000.

Rudy, she said, was the one with the foot on the accelerator. "He was a little more urgent than I was," she said. "He very much wanted, you know, that we should be in the same city. And he was smart and interesting. And I wanted children. I was 32 at the time. And I fell in love. And he was romantic. He sent me many, many bouquets of flowers." Donna laughed out loud.

"Do you remember when he first told you he loved you?"

"Yes. It was on the telephone." She laughed again.

At that point, Hanover's career was in high gear: "I had sort of made a decision that Miami was a great news town. I thought there was enough pump in the news-business part of it, and I liked the outdoor lifestyle. I didn't feel a drive to get to the Northeast, the way a lot of people do. So I was pretty much feeling that I was going to stay there for a long time."

But Rudy's relentless campaign won her over. Not without regret, she gave notice and moved to Washington, to live with him, in 1982. "That's when I felt I walked down the aisle, when I left that job."

After a few months, Hanover said, she told Giuliani, " 'I've got to get to work. So should I look for a job in Washington? Or are you planning to go to New York?' That's when the opportunity to become U.S. Attorney came up, and he made that decision, and then I started looking for work in New York City, ending up at Channel 11" the following May. In April 1984, after Rudy had worked out the annulment of his marriage to his first wife, Regina Peruggi, they wed.

WHEN WE MOVED BACK TO THE present, the shutters were closed once more. The most Donna would do was acknowledge that the pain that was hidden in her life required considerable strength to conquer. Being Donna Hanover—warm, cheerful, optimistic, tactful—was, under the unacknowledged circumstances, very difficult.

"Well, Lisa, there have been adversities," she told me, "and you know there have been. But that's for you to observe, and for other people to observe. You face them with as much grace as you can muster, and as much intelligence as you can, and as much kindness as you can—and that's what I do."

She went on to elaborate—obliquely, as always—on her coping strategies: "I'm the type who points out [a problem] gently and says, 'How about next time we do it differently?' That's been effective for me in my career. I think that's the best way to get action. Not to make people feel horribly, not to make it feel like you're attacking them. And they want to fix it. I am always looking to how to make this happen right in the future."

Another source of solace has been her friendships with women, which she has enhanced with a series of dinners for prominent women at Gracie Mansion. "The dinners began because I was interviewing a lot of really fascinating women. I've probably had about 25 of them. Which is astonishing, when you think that there are that many wonderful, brilliant, dynamic women. I could do 25 more.

"You know, there's a certain thing that happens with women that you see at the dinners, where women let their hair down a little bit, and they encourage each other, and they don't need to talk about sports first. And if you ask them questions, they respond often with the real truth!"

She has woman friends, she says, from her television posts in cities from Columbus, Ohio, to Miami, and as far back as high school in Sunnyvale, California.

Ellen Eisenstat, one of Hanover's closest friends dating back to 1976, when they both worked at WTVN-TV in Columbus, says Donna was always "very private. She really is a one-on-one or one-to-one kind of person, basically."

The pressures of Gracie Mansion increased that penchant: "It became all the more impor-

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Photographs: from left , Kobal Collection; Susan May Tell; Susan Goldman.

SUMMER games 2000

Whether you migrate to the South Fork by Jitney, roadster, helicopter, or kid-packed SUV, the Hamptons will have something new to offer you this season. By David Colman

THE LATEST STATUS GAME? KING OF THE HILL. TRADING IN YOUR RANGE Rover for a bulldozer. It used to be intimidating enough to have your own tennis court or indoor theater. Now you have to literally move the earth. Or, have it moved. Helmut Lang put in a hill. Richard Meier trucked in several tons of rubble to transform his plot of land into a miniature Matterhorn. After all, the famously flat landscape of the East End may be perfect for potato fields, but it can look awfully *midwestern* for a fabulously exclusive beach resort. • So in the spirit of this new bulldozed-landscape ethic, *New York* has remapped the Hamptons, so to speak: Though the newly assigned 631 area code is most commonly broken down by township, it is more and more a landscape of tribes traveling in their own spheres, not to mention in their own planes. • And where will they be traveling? While many of last summer's favorite watering holes, sporting pursuits, and clothing emporia have been held over by popular demand, there are more new kids on the block than ever—restaurants, fashion boutiques, furniture dealers, upscale food marts. Wring your hands if you must, but think: Now, what would summer in the Hamptons be without some new bodies to dissect?

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PHOTOGRAPHED BY KENNETH CHEN • ILLUSTRATIONS BY ZOHAR LAZAR

Swingles

There are those among us who think nothing of taking Monday off. Of taking Friday off and driving out to the beach on Thursday. With the top down. Or even the top off.

Ah, to be young and single, with a summer share out on the East End—parts of which are beginning to bear a striking resemblance to that other seasonal migratory destination, Fort Lauderdale. In a fleet of shiny little black Porsche Boxsters and perfectly battered Ford pickups, they bomb around the back roads (thanks to the new edition of **Jodi's Shortcuts**, the indispensable guide to avoiding Traffic Hampton) like a demented Matchbox rally. They will zip from a tanning-and-scoping session on **Sagg Main Beach** up to a cocktail party at the **Bridgehampton Polo Club** (where it seems like the VIP entrance is oddly larger than the entrance for the non-VIPs), off to dinner at **Sen** in Sag Harbor. Later, perhaps a Southampton stop at a roadside carnival—isn't that Tiffany Dubin on the Tilt-A-Whirl?—then to **Jet East** or out west for the super-packed pickup scene and an overpriced Cosmopolitan at **Cyril's**, all before crawling down to that nightlife stalwart **Conscience Point** for a little something to toast the rosy-fingered dawn, which, just like Sean "Puffy" Combs, should be here any minute.

But that was last year. Luckily for novelty-seekers, there is a bumper crop of new pit stops, even—*horrors*—a **Starbucks** soon to open in Bridgehampton.

This summer's greatest expression of the sacred trend in the Hamptons—a place that looks authentically local on the outside and resembles Manhattan on the inside—opens shortly at the historic 1770 House on Main Street in East Hampton. **Cerulean**, the place is called, as in the color of the Caribbean (not the North Atlantic) or as in Cerulean Villa, a boutique hotel operated by the same people in Anguilla, who have imported their chef, Cybele Cuzon, to do her magic with tropical Asian fare here. Cerulean aims to be this year's Maya's—scene-wise, at least. Maya's, you may remember, was last year's St. Barts–to–Wainscott transplant, which burned so red-hot that the owners ran screaming back to their island paradise after only one summer.

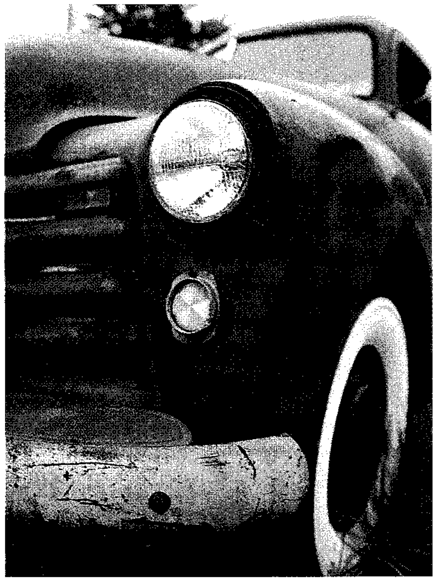
And opening in Maya's (once Sapore di Mare's) stead, a new casual Italian restaurant-lounge (with the accent on *lounge*) called **Saracen**. Launched by, of all people, the scion of the family that owns Angelo's in Little Italy, Saracen promises to be more hip nonstop hangout than power-dinner scene. Famous last words; that's what Maya's was supposed to be, too.

Over in once-sleepy Sag Harbor, nightlife is keeping the sidewalks rolled out later and later. For those who have decided that they will no longer stand and wait for the scene at Sen, there's **Phao**, right across the street, a new Thai restaurant just opened by Sen's creator, Dean Golden. There's also a new place opening around the corner at 21 West Water Street. A hybrid of a barbecue joint and a sushi bar, it's called **Sushi-Q**. So you can have your spare ribs and yellowtail-scallion rolls all at once. And if you're thinking of sarcastically ordering "pork sushi," do it soon. That joke will be dead by Memorial Day.

There's even a new club to break the tedium: the **A-Lounge** on North Sea Road in Southampton, which promises to be a Jet East scene right down to its VIP terrace.

What to wear? Well, the guys can get all their gear at the **Polo Country Store** in East Hampton, where the fresh weekly shipments of vintage T-shirts and pin-neat khakis can turn anyone into a picture-perfect prep, summer edition, with one quick credit-card transaction. But there's a good way to update the old-school look: **Springer's**, just around the corner on Newtown Lane, has a shipment of Jack Spade courier bags, guaranteed to brush up even the lamest Hawaiian-print shirt.

But for *les demoiselles*, surprise, surprise, it's not so simple. Not only are last year's hot spots—**Calypso** and **Scoop** in East Hampton—stocked and ready to rock, but the hunky designer **Tracy Feith** has opened his own boutique around the



Hamptons classics: Opposite, bait and tackle on Pantigo Road; this page, clockwise from top right, the chic ride, a beat-up Chevy truck; Turtle Crossing in East Hampton; a sweet treat at Breadzilla, in Wainscott.

corner behind the surf shop. Feith's miniscule string bikinis promise to be the essential daytime look of the summer, for those who can pull it off (and get it on). And for those who still labor to maintain a single shred of dignity, Feith's sultry, floaty dresses still manage to bare plenty.

Family-Style

Whatever the others might imagine, going to the Hamptons with one or more of the must-have Manhattan accessory—a child—isn't as easy as it looks. Indeed, perhaps your idea of socializing means leaving the kids with your honey pie and buzzing over to do some grocery shopping at **Loaves and Fishes** in Bridgehampton.

Sound dispiritingly domestic? Well, add a velvet rope, ignore the toddlers, and it's Studio 54-year-old. All the boomers are there at 10 A.M. to round up breakfast and lunch for everyone back at the ranch and put their names down for a couple of roast chickens for dinner (they'll all be spoken for by noon). You've never seen grown adults so happy to be standing in a bread line. After delivering the goods—muffins, juice, coffee, and the *Times'* cute little Saturday edition—it's off to load up on kids' stuff at Calypso and at **Penny Whistle Toys** in Bridgehampton (and check on when and if **babyGap** is opening across the street, as rumored), and go in for a well-earned round of air-kissing. Then it's off with the tots for a nature walk in East Hampton, or to the **Sag Harbor Bridge** to go crabbing.

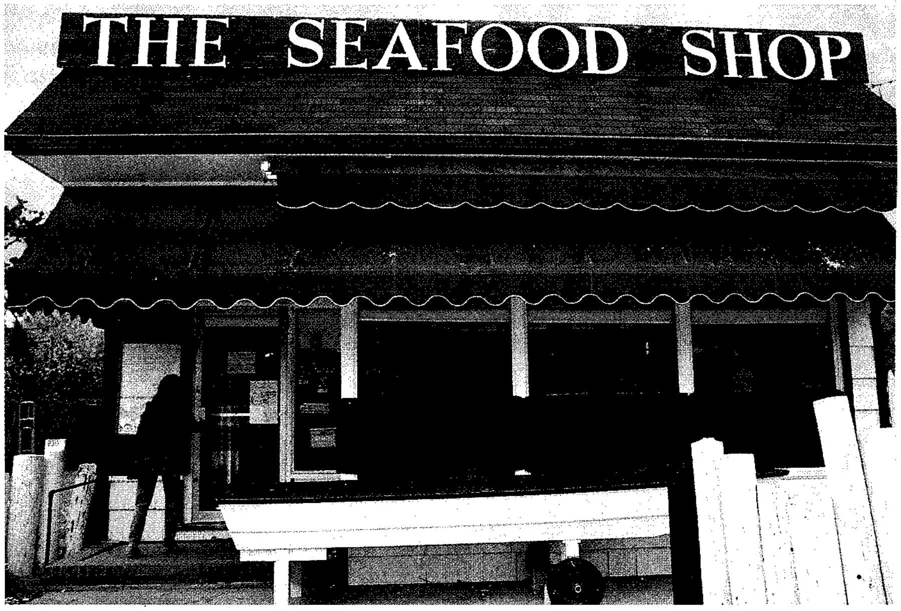
Now, to add to the heady greengrocer scene (which also includes the **Red Horse Market** and **Barefoot Contessa** in East Hampton and **The Green Thumb** in Water Mill), the West Side's venerable **Citarella** just made its debut in Water Mill. And speaking of potential scenes for the married-with-children set, let us not forget that **Kmart** has arrived in Bridgehampton. Stock up on Hamptons-ready Martha Stewart outdoor furniture, pastel sheets and towels (for the kids' rooms), and a cornucopia of brightly colored water-squirting toys that will carpet the once-pristine lawn for the next three months. (Hey—better outside than in.)

For the exhausted post-beach crew, the charming, beloved **Snowflake Café** between East Hampton and Amagansett has gotten the East End face-lift, courtesy of Hal Zwick of the Paradise Café in Sag Harbor. It'll still be serving the same fifties-era summer fare as the good old Snowflake—burgers, soft-serve ice cream, onion rings, etc.—but will also be currying the grown-up palate with espresso, salads, and homemade desserts. As for dinner—well, how many times can you take the kids to **Turtle Crossing** in East Hampton for ribs (though thankfully, it's just started serving Sunday brunch) or out to **Gosman's Dock** in Montauk?

But thanks to **The Seafood Shop** in Wainscott, there is good news for the people (and many in number they are) who are loath to venture into the competitive restaurant scene but who are too lazy, or too lousy with a skillet, to cook. Already beloved for providing wonderful ready-made lunches, the shop has extended its hours and is now putting together delicious seafood dinners as well. And across the way, **Breadzilla** now has the most delicious homemade ice cream around.

As for venturing out into the wild, wild wilds of restaurantdom, the spanking-new **Riccardo's Seafood House**—from Riccardo Traslavina, ex of **95 School Street** and **The Laundry**—on Three Mile Harbor in East Hampton hits just the right mix of a nice upscale ambience that's good enough for adults but not too daunting, (price-, menu-, or ambience-wise) for the younger generation.

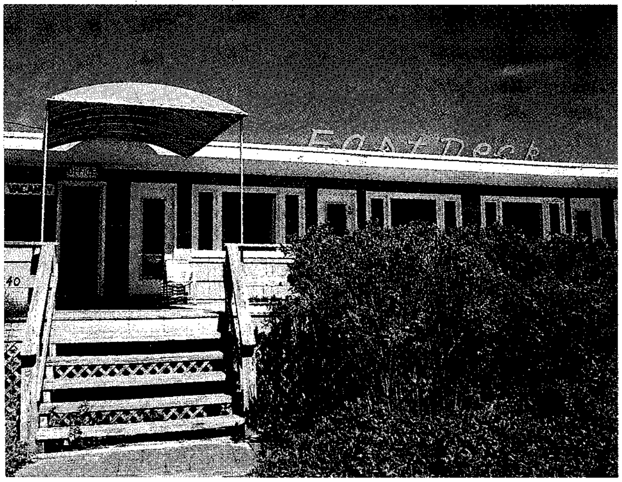
Or you can do what you do back in town: Leave 'em home with a pizza from **World Pie** in Bridgehampton and a video from **BookHampton**, where they have an alarmingly large selection of kids' tapes. Hey, that's what you got the au pair for, isn't it?



Summer stock: Clockwise from bottom left, the Seafood Shop in Wainscott; Kmart in Bridgehampton; surfing culture by the beach in Montauk; the East Deck Motel.

The Sporty Set

Then there are those who are more likely to get up at 5:30 A.M. than to be just getting home. After all, that's when the sun's just peeking over the horizon, the wind hasn't come up yet, and neither have the Hampton hordes. All is right with the world if your idea of relaxation is to strap on the running shoes, get the



sails down, and shake out the wet suit.

Yes, for some people, the status symbol of the summer isn't the new Hermès see-through watch or the latest low-heeled Manolo Blahnik mule but, say, a windsurf board or a bicycle. Take the **Trek Lance Armstrong Signature Edition**, a limited edition of the mighty yellow-and-blue two-wheeled chariot that Armstrong rode to glory in last year's Tour de France. For a mere $3,900, it can be special-ordered (although delivery takes a week) through **Cycle Path** in Wainscott. For those who want to take the cyclist look one step further, **Vinnie's Barber Shop** up the way in Amagansett will shave your head for next to nothing.

For the actual exercising—which is the whole point here—there are the miles of Montauk bicycle paths, away from the slow crawl of the Montauk Highway. But the newest hard-core trip is actually biking the 90-some miles out from the city while your significant other charges on ahead with the bike rack strapped to the roof of the Pathfinder. And hey, if traffic is bad, you could actually beat him or her there. The best route to take? Over the Brooklyn Bridge, south to Route 27, take a left, and straight on till morning. After all, 27 not only is the Route 66 of Long Island but will also keep you in intermittent contact with Long Island Rail Road stations should you run low on steam or chutzpa.

For those not short on either, there is the **Mighty Montauk Triathlon** in June, followed three months later by the **Mighty Hamptons Triathlon** in Southampton. While the Hamptons aren't generally held to be the extreme-sports capital of the world, both contests draw a great number of athletes who are training for Hawaii's legendary Ironman competition in October—along with some local talent. Colorist Louis Licari did Montauk last year and lived to tell the tale.

Fitness maniacs can make their way to **Lotte Berk** in Bridgehampton, the largely women-only exercise spot whose workout classes on Saturday and Sunday morning have become as indispensable as botox injections. For those with a more spiritual side, **Naturopathica Holistic Health** in East Hampton is back up and running. Same old yoga but several new spa treatments, exercise fiends will be glad to note. And at the extreme-workout specialists, **Radu and Alex** in Bridgehampton, there are two new workouts—an easier one and a harder one. Speedfit is a full-body regimen done on treadmills paced for a general audience, and Boot Camp Track involves military exercises like push-ups, sit-ups, running, and other G.I. Joe activities. Crew-cut not included.

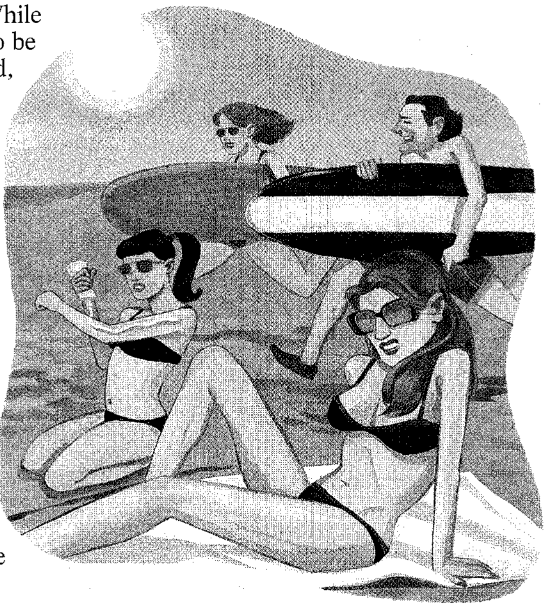
Golf enthusiasts might finally have a few new holes to play. This may just be the summer that the **Stony Hill Golf Course** in Amagansett wins its decades-long struggle with zoning, but then again, it looks like it'll have to open sans clubhouse, over which there is a new battle brewing.

For those athletes more inclined to work up a social sweat, last year's inaugural **Paul Annacone Tennis Classic** was such a hit that it's back for a second year, with Steven Spielberg and Kate Capshaw among the sponsors. Alec Baldwin and Kim Basinger have also come onboard—they'll be hosting the grand-finale dinner—and talked the tournament into benefiting the Robert F. Kennedy Memorial in addition to its other charities. (It's just not summer without the Kennedys.)

As the active set, exhausted from the weekend's activities, wends its way back to the **East Deck Motel**—the ragged-around-the-edges overnight spot for every serious surfer on the coast—those with an appetite can stop in at **Pacific East** in Amagansett. After all, even athletic extremists have to eat, and it's just opened a sushi bar. What could be healthier?

Gaieties

And then there are the boys of summer who like the other boys of summer. From the Memorial Day kickoff of the **Miracle House Benefit** at the **Bridgehampton Tennis &**



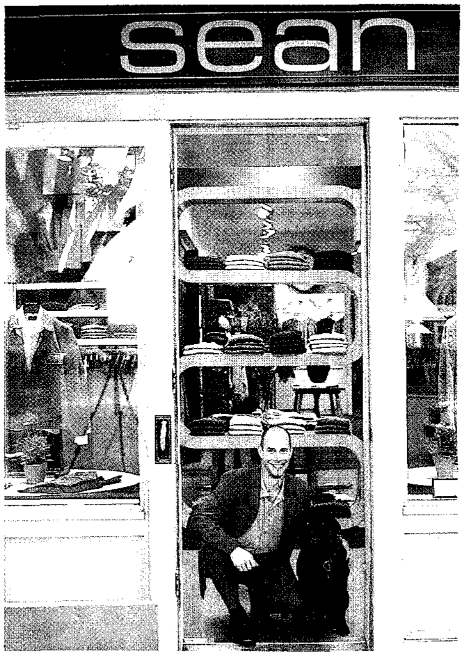
Surf Club to the weekly rounds of cocktail parties (and the occasional twirl around the concrete dance floor at **The Swamp** in Wainscott), being a gay man in the summertime Hamptons can be as breakneck a life as any social aspirant, gay or straight, could hope. After all, the halcyon, non-networky days of Fire Island Pines are behind us. Extreme partying for gay men in the Hamptons means staying out Sunday night to go to the groovy triple-D scene (that's drinks, dinner, and dancing) at **Tsunami** in East Hampton and driving back into town early Monday.

The beloved Paradise Diner in Sag Harbor has now become the super-tony **Paradise Café**, so those who used to frequent it will have to find a new spot or get used to coughing up a bit more for dinner. But then, anything can happen: More and more, gay men are slipping out of their tank tops and sandals into something less comfortable—a blazer, a Range Rover, and the upper-middle-class mainstream of Route 27. Even **Rowdy Hall** in East Hampton has become a gay scene at brunch.

Still, on the beach many gay men are old-fashioned—*old-fashioned* in these circles meaning a Speedo or nothing. That, among other reasons, is why there's been a branch of **Speedo Authentic Fitness** in the Bridgehampton Commons for years. But some may be tempted by the nylon trunks at Tracy Feith's new store, which the designer promises are a briefer and closer-fitting version of the popular surf shorts. ("I hate relaxed-fit anything," says Feith.) Feith also has other cool threads—in his trademark far-out fabrics—for non-beach moments. And, luckily for all concerned, the clothier **Sean**, that fashionable SoHo stalwart, has also opened a branch in East Hampton, bringing the house's sleek and smart brand of menswear cool to points east.

But it's not just about looking good in person; there's the house to think about. For the house-proud—almost everyone, in other words—working at turning the cottage into a letter-perfect getaway worthy of chronicle in *Architectural Digest, Elle Decor,* or *Wallpaper** (depending on the generation) is paramount. And believe it or not, size doesn't matter. It can be major, like Scott Bessent and Will Trinkel's place on Further Lane—where the after-party for the **Empire State Pride Agenda Benefit** is being held this year—not only the ultimate Hamptons address because of all the protected dunes but the ultimate gay address to boot, since it abuts **Two Mile Hollow**, the East Hampton gay beach. There's been many a near-miss at the intersection resulting from a two-driver, high-speed once-over.

Or it could be a minor place in what has been described as the Chelsea of the Hamptons—the several blocks of cute little cottages north of the East Hampton train station. No wonder that Jean-Yves Legrand, whose well-regarded shop of modernist furniture, **Neo-Studio** in Miami, has opened an outpost in Sag Harbor, so that everyone who couldn't find anything at **Sage Street Antiques** can be assured of locating a bona fide treasure (and be assured it will cost a bona fide fortune). And **Jonathan Adler**, the retro-ceramics maven whose go-go pots, pillows, and lamps have won the hearts of designers everywhere, has just opened a store at 1 Main Street in East Hampton. Likewise, the design shop **Comerford Hennessy at Home**, which opened last summer in Bridgehampton, is still chicer-than-thou, but it's no longer small. This year, it has more than doubled in size and is now stocking everything from Jean-Michel Frank club chairs to Chris Lehreche lamps. And then there's the landscaping, which involves other decisions: One has to choose between the Hamptons' four most hunky—and talented—landscape designers: **Mac Hoak**, **Madison Cox**, **Brian Sawyer**, or **Miguel Pons**. Or don't decide: Let your budget do it for you.

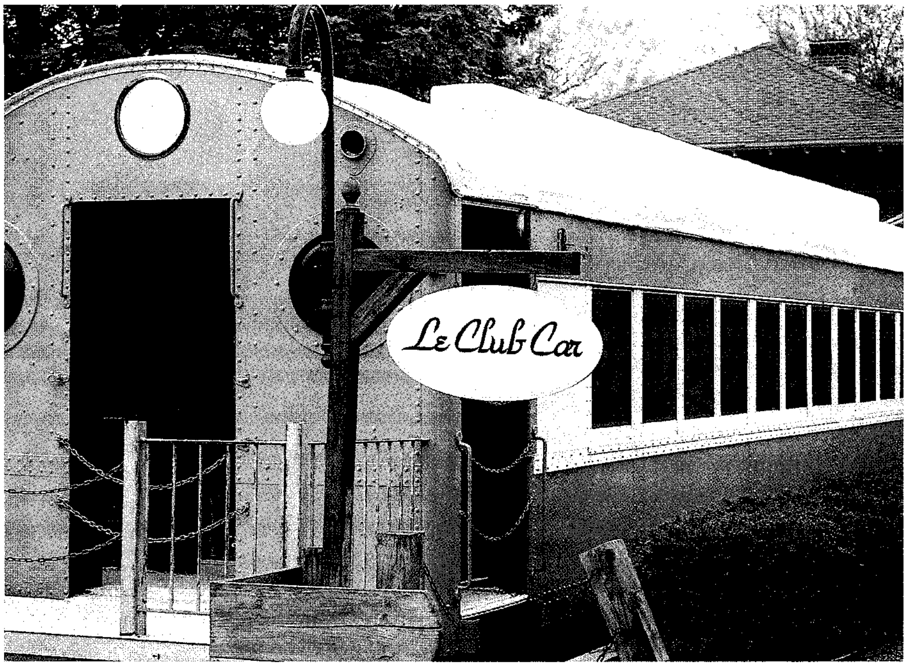


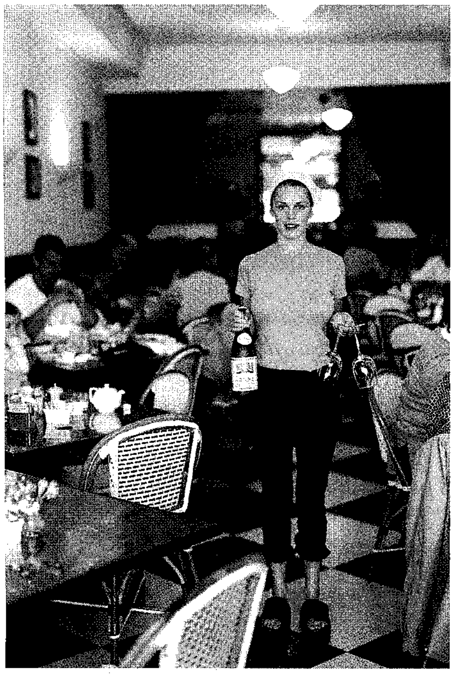
TWO MI HOLLOW

Hampton comes alive: Clockwise from top left, Sean Cassidy, the owner of Sean in East Hampton; Station Road restaurant in Water Mill; Paradise Café in Sag Harbor; Two Mile Hollow in East Hampton.

In the Money

And then there are those who would probably lump the above gangs together under two words: *amateur hour.* For a not-so-select few, the East End is a playground for the same game of acquisitions that they play all week at work. In the Hamptons, just as on Wall Street, it's all about numbers: of acres, feet of beach frontage, Sub-Zero refrigerators, full-grown willow trees, house staff, Tod's loafers, commutes out and back by helicopter, the number of minutes spent on **David Holmes**'s massage table, and the number of minutes spent waiting for a table at the newly refurbished **Nick & Toni's**. In the latter case, the wait just got more difficult, since the renovation has put a window in the kitchen, so diners (and





those waiting) can watch the raw material turn into delicious stuff.

They've got the house—a six-bedroom, 15,000-square-foot shingle-style number designed by **Francis Fleetwood** (or perhaps just "school of"), nicely situated on 4.3 acres of an erstwhile potato field in Wainscott that ran them a mere $5.2 million. They've got the cars, the new Audi TT Roadster convertible, a '57 Corvette convertible—red and white and mint all over—and, last but not least, an SUV for the help. It would appear that they have everything, but that would be missing the point. There is always more to be bought. Or at the very least, more to be delivered. As anyone who has braved the nightmare of the hordes knows all too well, the ultimate luxury automobile is this: whichever one the delivery guy is driving.

To that end, the Red Horse Market has taken delivering one step further, offering what it calls **"Room Service"**—Sunday brunch delivered to your house, free of charge as long as you're in East Hampton; further than that, it's a $15 charge. You fill out the order form at the store the day before (true agoraphobes can do it via fax). And for those who become addicted to the service, the Red Horse does have personal shoppers—just like at Barneys—who will fill a basket from a phone order and have it sent over.

Availing yourself of such cushy service does have a downside: It implies that you don't have a private chef, which is summer's only true, must-have kitchen appliance. That way, one need never sully one's reputation by being seen in the Red Horse or Barefoot Contessa—unless you're just dropping by to place a special order at the meat counter; very chic—on your way to the East Hampton airport to pick up your friends from Hollywood. Their luggage, of course, contains the reels of whatever film is due to open in three weeks, which will be shown that very night in your private screening room.

Getting the perishables delivered, of course, leaves time to shop for the important things: trees and clothes. **Marders Nursery** on Snake Hollow Road is the place to be seen purchasing the former. But if it's London-plane trees you're after, you're not alone. Ira Rennert, he of the Sagaponack megacompound, just bought 250 of the trees—all the stock in the area—for his grounds, for a rumored $5,000 apiece. And for the clothing, there is finally a luxe shop for high-end designer wear. **Georgina East**, on Main Street in East Hampton, which opened last month, stocks all the threads of the moment: Michael Kors, Jean Paul Gaultier, Dolce & Gabbana, and shoes from Celine and Sergio Rossi. Both Kors and Randolph Duke will be in the store for trunk shows, as well. So the mister can drop off the missus and take a nice long drive into Southampton for an espresso and a perusal of the cigars at **Doug & Besim**'s big new digs at 46 Jobs Lane. By the time he makes it back, in three hours or so, she'll be ready to go.

And with their brand-new accessories—her pumps and his stogie—the two of them will be ready for a little dinner at the **Beacon**, the hip nouvelle restaurant recently opened in Sag Harbor, which has radically revamped its menu and gone where even nouvelle has feared to go. To wit: Among the offerings are poached duck foie gras tourchon on a warm fig pancake with muscat gelée and curly endive; lobster-vegetable ravioli in lemongrass nage and edamame beurre blanc; mango upside-down cake with ginger ice cream and rum-coconut anglaise. It makes Nick & Toni's look like a clam shack.

Or maybe, more importantly, these newly minted millionaires will be off to a soirée in honor of the First Lady, if high-visibility DNC member and **Babette's** owner Barbara Layton has her way. Layton's throwing at least one fête at her own place, but you can bet she'll be helping spearhead others. See, Hillary's got the Hamptons spirit, too: She's counting on lots of people to deliver.

Old Guard

Last but not least, there are the old-liners, the Wasps. Of course, anyone who has been coming to the Hamptons for more than fifteen years at this point qualifies, since the chief activity of the old-liners is watching in dismay as the East End goes to hell in an overpriced wicker handbasket (from **Ruby Beets** in Bridgehampton).

What to mourn this summer? First off, the fact that *Jodi's Shortcuts* has ruined the back roads—Scuttlehole has turned into the L.I.E.

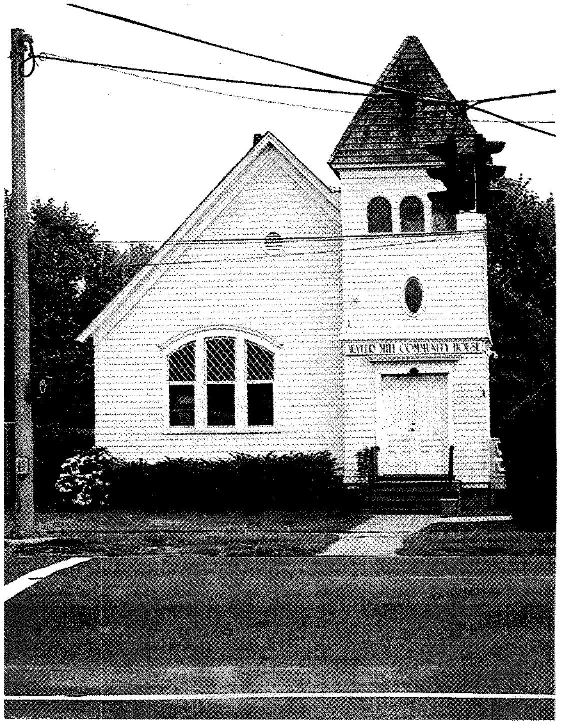
Second, the fact that the Village of East Hampton has taken to putting one-hour **parking meters** in the town's central lot. Who has quarters lying around when you're used to putting everything on the house charge?

Third, the fact that **Red Marq**, a beautiful little card-and-stationery shop on Main Street in Bridgehampton, not only disappeared without a trace last year but that no one seems to have noted its passing. You can bet that if **The Golden Pear** closed down, there'd be obits for days.

Fourth, the fact that the long-cherished **Southampton Showhouse**, which has in the past gotten the summer off to a nice start, has been discontinued since the Rogers Memorial Library (the Showhouse's beneficiary) is having a July 8 gala instead.

Fifth, the demise of the eminently dreary Bayberry and Concorde motels in Southampton, which have been gutted and totally revamped by Jeff Salaway, Mark Smith, and David Waksman. The same trio opened the **Atlantic** last summer, transforming an old motel into luxurious rooms; now they have done it again to two more, creating the **Capri** and the **Bentley**. A room will cost from $220 to $390 on a summer weekend. And why is that such bad news? Because a hotel can only mean one thing: *no invitation.*

Sixth, the brand-new **stoplight in Water Mill** that is making every old-Volvo driver on 27 dream wicked off-road fantasies of plowing through all of the town's cute little new stores. One way around it, of course, is to make a dinner reservation at this year's latest incarnation of **Station Road** (with its accompanying bar, **Le Club Car**) at the old Water Mill train station and wait it out. Though the longtime Station Bistro—a stuffy favorite of the Fine French Furniture crowd—has vanished, the new place has been charmingly reinvented as a lavish Asian-cum-Continental by the Hamptons *über*-restaurateur Dean Golden, and is sure to win over some of the Waspy set—at the very least the Chinese Chippendale contingent.



Stop here: From left, Georgina in East Hampton; the brand-new Water Mill stoplight.

But the old-liners have always known what the rest of the Hamptons is just discovering this year: If you can't beat 'em, avoid 'em. Which is why the country clubs—**Shinnecock Hills, Southampton Bathing Corporation, The Maidstone**—still thrive while city clubs flounder.

And there are other evergreens that have not yet been cut down. **Shippy's** restaurant in Southampton—favorite of the Nan Kempner gang—is one; the **Mecox Gardens** shops, with their ultrarefined *House & Garden* knickknacks, is another. And thank Heaven for **Ruzzetti & Gow**, whose giant silvered sea shells (mail order, 212-643-0096) are the apotheosis of upper-crust summer décor. There is, of course, endless grocery shopping—a favorite Wasp activity even if the end result is pallid—to take advantage of *and* grouse about at the same time, e.g., "*Why* doesn't the Barefoot Contessa sell Triscuits?" And while **Sag Harbor Clothiers** in Sag Harbor and the **Atlantic Golf Club** in Bridgehampton both stock **Lacoste** shirts, the real trick is to not pack a bag for the weekend and just drop by the boutique on Madison and 54th on your way to the **Jitney** stop at 59th and Lex. A couple of polos in celery, light yellow, and peach, a pair of tennis shorts, and you're ready for your court. (If the club policy is tennis whites–only, the light yellow always passes muster.)

The Monogram Shop in East Hampton—it really lives up to that name—is still turning out its preppy merch to the letter. Even if the show house is no more, the **Parrish Art Museum Benefit** is forever. Old-liners will be glad to see that **Bill Bonbrest Jr.** is back as the host of the Laundry in East Hampton, a happy sight, since Bonbrest Sr. originally ran the Hamptons institution. And for those who really find that there's nowhere to turn, nowhere to find other blue-blooded Wasps, well . . . there's always Nantucket. ▬

THE hot ZONE

Courtney Ross's plan to build a 484,000-square-foot complex in the woods of East Hampton ignites a Rennert-style firestorm.

By Kim Goad

SAY HELLO TO THIS SUMMER'S IRA Rennert: Courtney Ross, the elusive 52-year-old widow of the late Time Warner chairman Steve Ross.

The multimillionaire who founded the Ross School in 1991—on an otherwise unremarkable lot on Goodfriend Drive off Route 114 in East Hampton—is on a Rennert-scale building spree. In fact, her proposed plan to turn a parcel of woodland into a 484,000-square-foot extension of the Ross School makes Rennert's 100,000-square-foot mansion in Sagaponack look like a beach bungalow.

Ross exercised her option to purchase 133 acres adjacent to the school three years ago. In a part of East Hampton where land fetches upwards of $20,000 an acre, that's a hefty purchase. If approved, the Ross Institute will be the largest development on the South Fork of Long Island.

Right now, that's a big *if.*

The town got its first glimpse of the proposed institute in January, when Ross's master plan was submitted to the East Hampton Planning Board. Her "campus in the woods" is intended to be an Aspen Institute–like think tank for educators around the world to develop and share teaching methods, philosophies, and curricula. Two of the five centers outlined in the proposal—the Ross School and the Center for Well Being—are already in place. The teacher-training center, mentors-elders building, and communications center are pending approval.

The Village Preservation Society responded with a full-page call to arms in the East Hampton *Star:* THE EAST HAMPTON TOWN BOARD MUST TAKE ACTION TO EXAMINE THE DEVELOPMENT OF THE ROSS INSTITUTE! Richard Amper, executive director of the Long Island Pine Barrens Society, denounced the Institute as "a mini-city in the last standing, undeveloped Pine Barrens on Long Island."

At issue: the effect on the water supply in a town that gets virtually all of its drinking water from two aquifers, one of which is located beneath the proposed site of the institute; the impact on the plants and animals in the surrounding Pine Barrens; and the impact on traffic safety. Even preservationists who understand that the site has been zoned for commercial and industrial development wonder about the practical consequences of something so large in a town so small. If approved, the institute would surpass the Hamptons' largest developments—Gurney's Inn, Bridgehampton Commons (home to King Kullen and Kmart), and the Rennert complex—*combined.*

Protests over Rennert's 29-bedroom, 39-bath villalike compound (albeit on a 66-acre lot) prompted East Hampton to pass an ordinance limiting construction of new houses to no more than 20,000 square feet. But there's nothing to prohibit construction of institutes of almost 500,000 square feet—except, perhaps, public opposition. Homeowners successfully blocked a plan for the Country School, a primary school that was to be built near the Ross campus, saying it would destroy the character of the neighborhood. Sagaponack landowners, too, are trying to block Itzhak Perlman from turning a parcel of farmland into a music school.

"The Ross Institute is what I refer to as an edifice complex," says Amper. "She's teaching an appreciation of the environment by bulldozing Long Island's premier ecosystem? Bad lesson for the kids!"

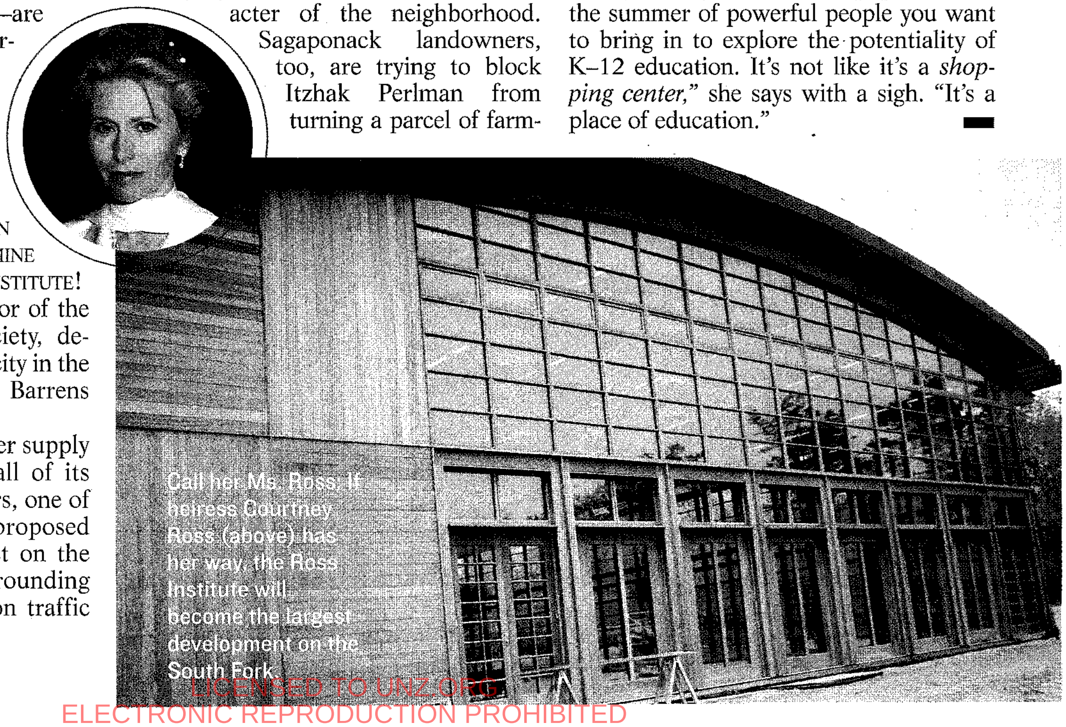
Of course, Ross says she has no intention of bulldozing the entire ecosystem—just 31 acres of the 133 she purchased. "I have a piece of property that's been zoned for commercial and industrial use. I'm *allowed* to do this," says Ross, who nonetheless hired crisis-P.R. specialist John Scanlon to battle the perception that she shouldn't be.

While Ross's team of experts prepares the institute's revised environmental-impact statement, due at the planning board in July, the heiress herself will quietly slip away to Italy Memorial Day weekend to marry Swedish businessman and Liam Neeson look-alike Anders Holst (they met at a technology conference about two years ago).

Ross declines to say how much she's spent on research to back up her claim that the Ross Institute poses no threat to the groundwater or to the environment. Proving the development won't threaten a community already overrun by too many people and cars is another matter.

"If you look at any single project, without exception, you are going to be able to show that your single application in and of itself won't destroy drinking water," says State Assemblyman Fred Thiele Jr., a longtime advocate for groundwater protection. "But people have a view of their community, and there's no hydrologist who can speak to the issue of size and scale."

"I could've put the institute anywhere in the world," says Ross. "I chose East Hampton not just because I have a home there but because it's the right place. You've got this small town with an intellectual layer of artists, writers, poets, and painters. And then you've got this dense population in the summer of powerful people you want to bring in to explore the potentiality of K–12 education. It's not like it's a *shopping center,*" she says with a sigh. "It's a place of education." ■



Call her Ms. Ross. If heiress Courtney Ross (above) has her way, the Ross Institute will become the largest development on the South Fork

Photographs: top, Robin Platzer/Twin Images; bottom, Matthew Salacuse.

squeeze PLAY

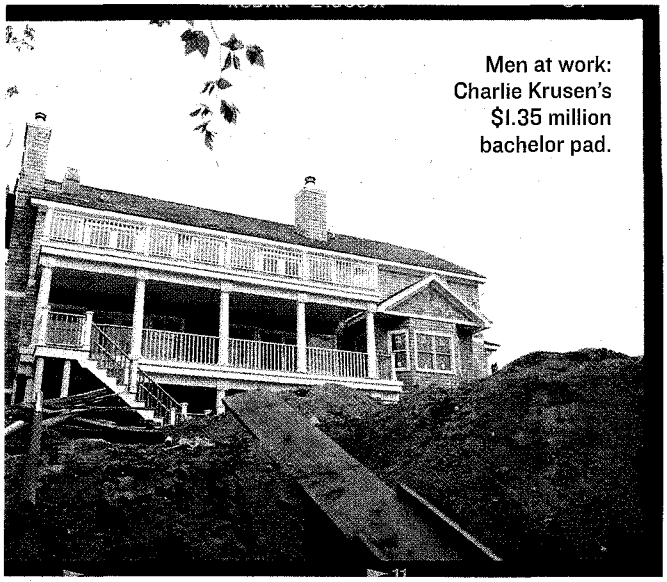
As a dearth of Hamptons houses pushes the magic number to $25 million, would-be buyers have to bid up, tear down, and—gasp—buy modern.

By Carl Swanson

BROKER PETER TURINO FIGURES HE can get $25 million for Linden, a sixteen-acre estate owned for 47 years by Texas oilman Lloyd Smith, who founded the *National Review* and died at 94 last fall.

Other than the $38 million Jerry Seinfeld is said to have paid for Billy Joel's oceanfront spread ("He overbid on everything," sniffed one broker), that would be a new high for the Hamptons. The only properties that have come close are the Tyson Lane beach house Helmut Lang bought for $15.5 million and the almost-ten-acre place on Lake Agawam owned by the family of local real-estate broker Michael Shaheen that sources say just sold to an unmarried telco multimillionaire for about $20 million. (Shaheen wouldn't comment.)

Still, "I fully expect to sell the estate this summer," says Turino, a principal at Dunemere Associates Real Estate. "I show it every week." Even though the 17,000-square-foot mansion comes with greenhouses, carriage barn, and caretaker's place, some brokers are scoffing at the price—"It's not even on the water," says one. But $25 million seems to be the Hamptons' magic number this spring. "There's a small handful of people who would pay $25 million for the right property," says Sotheby's John Golden. "But it has to be the right property. Which means a great piece of oceanfront or pondfront with a great house. And it just doesn't exist. They just aren't for sale."


Men at work: Charlie Krusen's $1.35 million bachelor pad.

Brokers say Count Traglio, who owns the former Ford estate that's been on the market for $30 million, is close to reaching a deal that would break the $25 million barrier—with a buyer who would tear the place down. Next up might be Keewaydin, the Halsey Neck Lane, Southampton, estate of Anne Eisenhower Flottl and Wolfgang Flottl that's on the market for $23 million (they bought it from former Sony USA chief Mickey Schulhof for $5.6 million).

What about the ordinary Manhattan burghers, the folks who just want a place to get away from it all on weekends?

"If it's south of the highway in Bridgehampton, you're looking at $1.5 million and up," says Prudential Realty broker Paul Brennan. "It's pretty slim pickings after that." Sotheby's Frank Newbold estimates "$1 million minimum south of the highway in East Hampton. And then there's no central A/C or pool."

"For a house on a half acre in the 'estate area' of the village in East Hampton, you're going to need at least $1 million," says another broker. The smaller houses "off of Main Street, like Mill Hill Lane or Dayton Lane, you need a minimum of $500,000. They were built in quarter-acre lots on the streets that used to be inhabited by the locals—they'd sell for $89,500 anywhere else. For $500,000 to $700,000, you can get a contemporary house in the Northwest Woods. For $2 million, you get a teardown south of the highway on two acres. Anything not a teardown on over two acres south of the highway would be $4 million to $6 million. And anything on the water is $8 million or up."

There's always Sag Harbor, traditionally home to writers and artists who can't afford the pricier Hamptons. Even there, author Michael Thomas's more substantial Victorian is on the market for $850,000. "The kind of thing that would appeal to a New Yorker," says David Bray of Allan M. Schneider Associates, "starts in the $400,000s for little cottages from the mid-1800s."

INCREASINGLY, HAMPTONS RESIDENTS ARE feeling like they're in an endgame: There's only so much land left. Brokers say everybody who wanted to cash out during this real-estate boom already has. The estate-owning aristocrats—your Spielbergs, your Perelmans—aren't going anywhere. And brokers say cold-calling potential sellers isn't getting them very far: One mentions a two-year flirtation with an owner who said he'd sell for $14 million, $15 million, and then almost $17 million, finally backing out two weeks ago.

"Most brokers' only complaint," says Newbold, "is that there's not enough inventory." And nothing's adding inventory, he adds, except "death, divorce, and debt."

"There's a limited amount of land," says Paul Brennan, "providing there are no more hurricanes blowing everyone away on the ocean." (On a stretch of Westhampton Beach that was washed away by a 1992 storm, new million-dollar homes have already crowded the $17 million Army Corps of Engineers–created sandbar.)

Bob DeLuca, president of Group for the South Fork, estimates the entire East End will be fully developed within a decade, at least if building keeps moving at its current 900-houses-a-year clip. "You're probably losing another 600 acres a year for subdivisions," he says.

"You figure it's about three-quarters developed now," says Newbold. "That means it will be 25 percent more crowded in a few years."

Photographs by Matthew Salacuse.

Because of that pace, Southampton has placed a moratorium on the approval of new subdivisions until town planning can catch up. "The effect has been that the approved subdivision, land that currently exists to be built on, becomes more valuable because they ain't making more of it for the moment," says Brennan. "Land especially has gone up because there just isn't much around."

East Hampton is considering a similar moratorium. "It's like a race to the finish line," says Stuart Epstein of Devlin McNiff Real Estate. "What's still not developed is being bid up so ferociously. All it does is cause them to develop faster."

"If you drive by and see an open farm field, you find oftentimes that it's already been subdivided," says DeLuca. "There's a certain mirage landscape."

Both Southampton and East Hampton have instituted a 2 percent transfer tax on real estate in order to build up a war chest to purchase empty property. The tax has already raised $13 million in Southampton and $5.7 million in East Hampton. "Now we just have to get them to spend it," says DeLuca.

"There's not a lot of land left," says broker and developer Tom Raffo. "I think people are going to be doing more teardowns. I just bought a house that's getting torn down. It's up in the Deerfield area. It's one of those cheaply built slant-roof contemporaries." His company's buying it for around $500,000. The new house will "probably be put on the market for around $2.9 million."

Southampton's historic-preservation rules will keep Linden's 1915 mansion from becoming a record-setting teardown, but there's not much to stop the buyer from crowding the sixteen acres of cutting gardens and fruit orchards with the kinds of hulking comfort mansions New York's rich keep bidding for. "The property is in a three-acre zoning district," says Turino. "You do the math."

"THIS SPRING IT WAS A VERY OVERHEATED REAL-ESTATE market out there," says Charlie Krusen, a partner at the Wall Street firm Crimson Capital, who went out to the Hamptons with $500,000 and came back with a $1.35 million place. "The house I ended up buying was three-quarters done. During the period of time after the builder shook my hand and we agreed on a price, a week later he was offered $40,000 more. And then a week later he was offered $100,000 more."

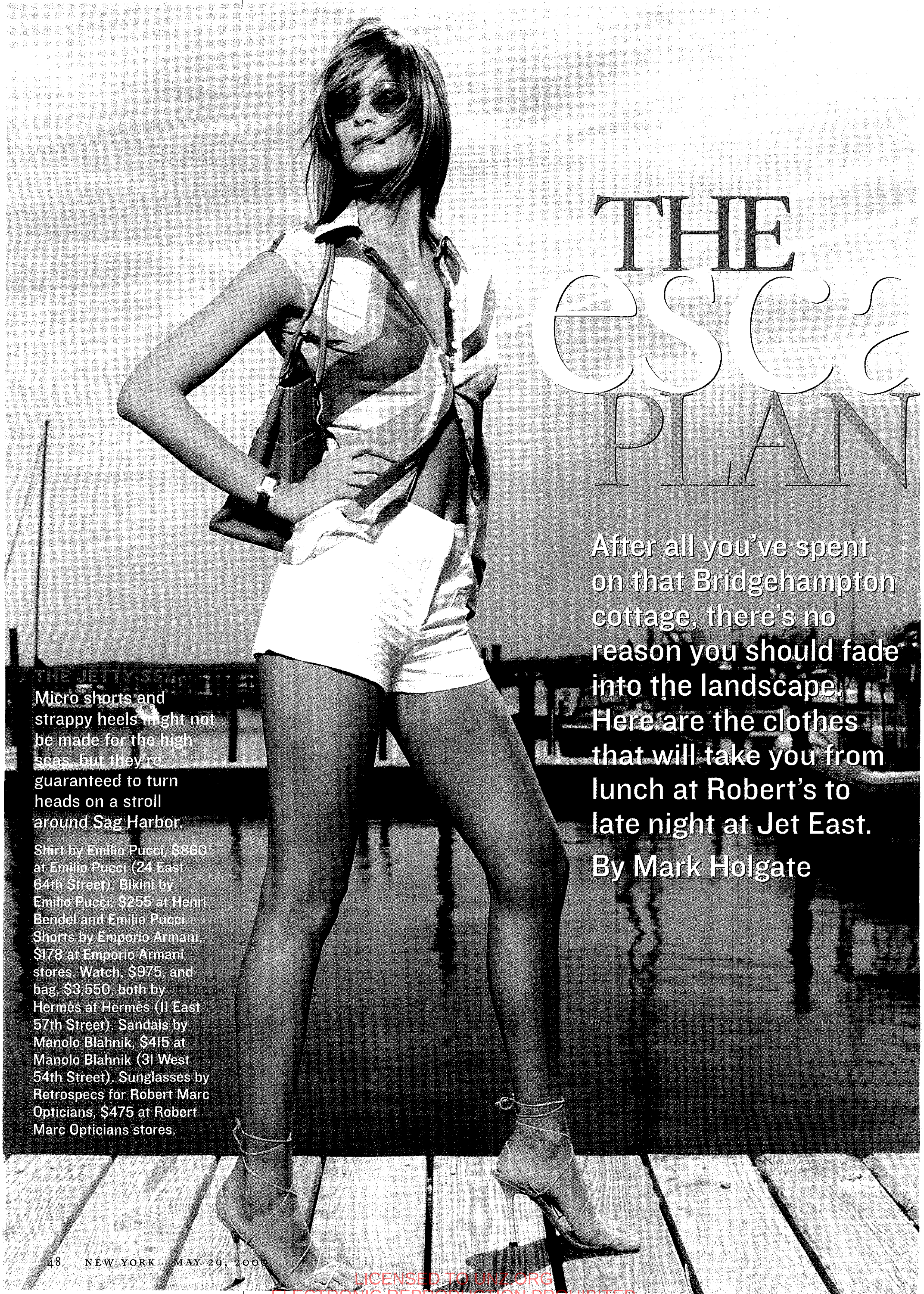
But the builder, J. R. Siwicki, held to the deal and is now finishing up the six-bedroom, 6.5-bath bachelor pad a mile and half north of the Montauk highway. And after 25 years of being a "professional houseguest" of friends like David Koch, Krusen sounds quite pleased that he'll finally be able to return the favor.

Most of the money fueling this boom still comes from Wall Street rather than from Silicon Alley. Dot-commers may be the instant winners of the economic expansion, but "I haven't seen any," says Turino. "Someone said to me recently, 'It's real money out here. It's not dot-com people.' " One who did come out was iVillage's Candace Carpenter, who bought a 7,500-square-foot Shingle Style house on two acres on Southampton's Lake Agawam in March for $7.5 million. But when her company's stock price plummeted, brokers say she tried unsuccessfully to sell the contract and took possession in April only to put the house right back on the market for $9 million. She might get it. (Too bad for the iVillage staff—the place had six bedrooms, staff quarters, and a four-bedroom, 2,500-square-foot pool house.)

Demand is so high, even the modern houses are moving. Dunemere's Andrea Ackerman recently sold Elena Ford's 1991 Southampton house for $5.5 million. "The house was listed several years ago, but it never sold," she says, because anyone who could buy an 11,000-square-foot house wanted Shingle Style comfort. (Records indicate that it was bought by star makeup artist Trish McEvoy and her husband.) And after bouncing on and off the market for years, Alice Lawrence's house in East Hampton, which looks like JFK's TWA terminal, recently sold for about $12.5 million. "We showed it to clients for so many years," says one broker. Still, says Ackerman, "most of these people are interested in cookie-cutter Shingle Style houses."

A fashion-and-sales couple who bought a house in the Settler's Landing section of East Hampton's Northwest Woods for $310,000 three and a half years ago were caught up in the land drought. "The reason we bought it was because of the privacy," says one of them. But two years ago, another subdivision was built behind them, and they sold when a new neighbor put in a pool that faced theirs. They got $400,000 for the place—making money even as the privacy they had purchased was paved over. ■

Beached: Southampton's $25 million landlocked Linden estate.



THE esca PLAN

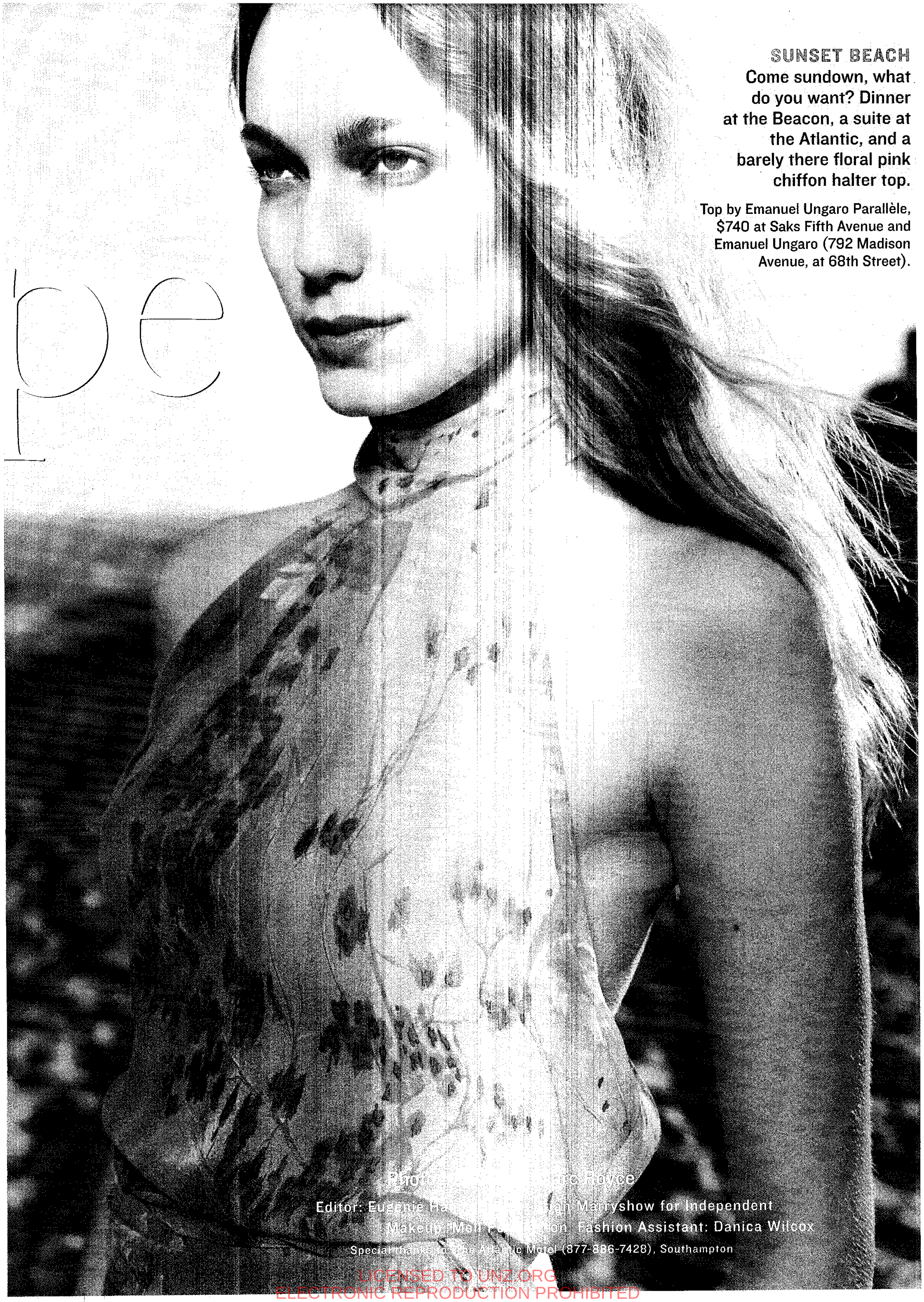
After all you've spent on that Bridgehampton cottage, there's no reason you should fade into the landscape. Here are the clothes that will take you from lunch at Robert's to late night at Jet East.

By Mark Holgate

THE JETTY SET

Micro shorts and strappy heels might not be made for the high seas, but they're guaranteed to turn heads on a stroll around Sag Harbor.

Shirt by Emilio Pucci, $860 at Emilio Pucci (24 East 64th Street). Bikini by Emilio Pucci, $255 at Henri Bendel and Emilio Pucci. Shorts by Emporio Armani, $178 at Emporio Armani stores. Watch, $975, and bag, $3,550, both by Hermès at Hermès (11 East 57th Street). Sandals by Manolo Blahnik, $415 at Manolo Blahnik (31 West 54th Street). Sunglasses by Retrospecs for Robert Marc Opticians, $475 at Robert Marc Opticians stores.



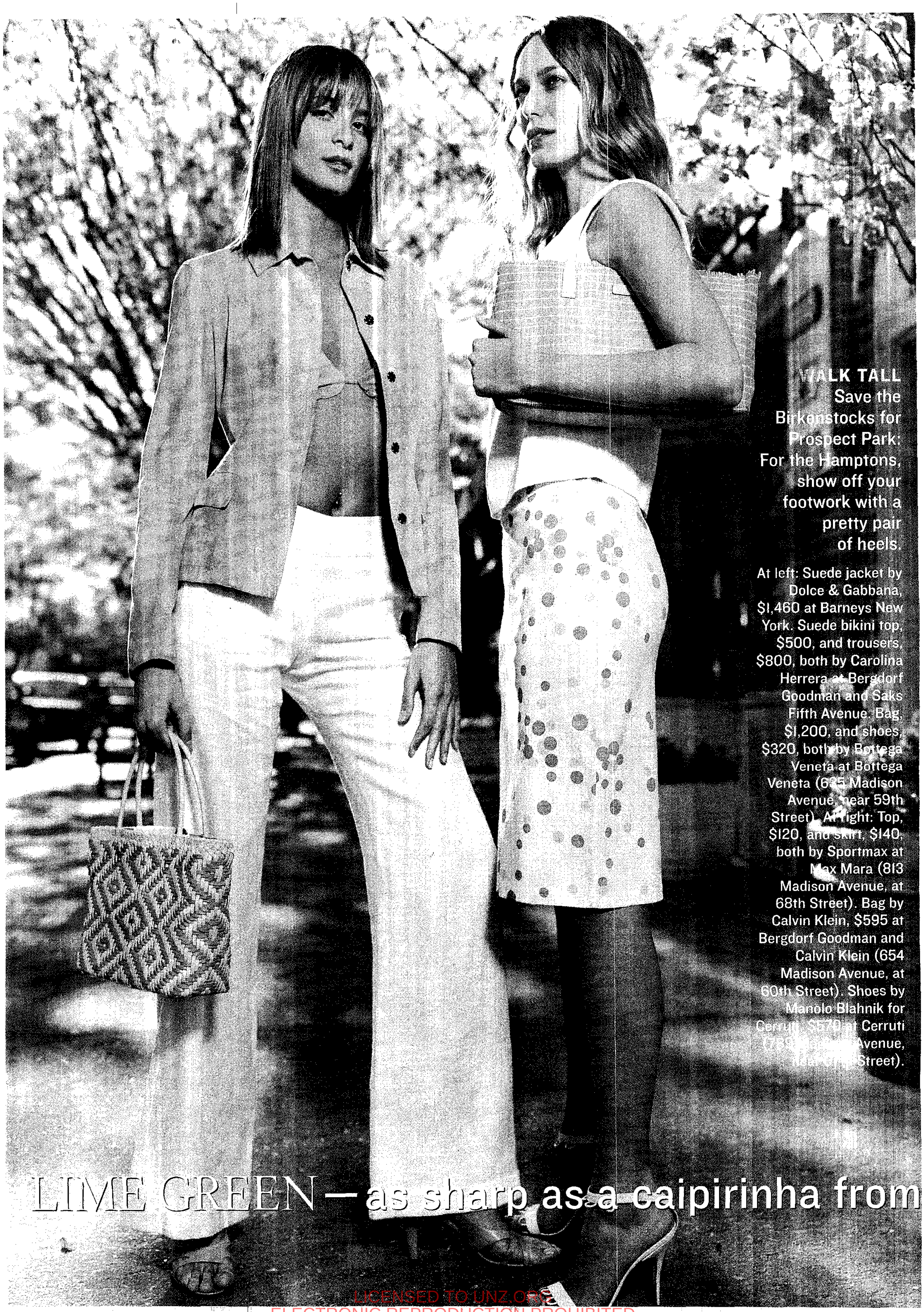
pe

SUNSET BEACH

Come sundown, what do you want? Dinner at the Beacon, a suite at the Atlantic, and a barely there floral pink chiffon halter top.

Top by Emanuel Ungaro Parallèle, $740 at Saks Fifth Avenue and Emanuel Ungaro (792 Madison Avenue, at 68th Street).

Photo[illegible] [illegible] Marc Royce
Editor: Eugenie Ha[illegible] [illegible]an Marryshow for Independent
Makeup: Meli [illegible]on Fashion Assistant: Danica Wilcox
Special thanks to the Atlantic Motel (877-886-7428), Southampton



WALK TALL Save the Birkenstocks for Prospect Park: For the Hamptons, show off your footwork with a pretty pair of heels.

At left: Suede jacket by Dolce & Gabbana, $1,460 at Barneys New York. Suede bikini top, $500, and trousers, $800, both by Carolina Herrera at Bergdorf Goodman and Saks Fifth Avenue. Bag, $1,200, and shoes, $320, both by Bottega Veneta at Bottega Veneta (635 Madison Avenue, near 59th Street). At right: Top, $120, and skirt, $140, both by Sportmax at Max Mara (813 Madison Avenue, at 68th Street). Bag by Calvin Klein, $595 at Bergdorf Goodman and Calvin Klein (654 Madison Avenue, at 60th Street). Shoes by Manolo Blahnik for Cerruti, $570 at Cerruti (789 [illegible] Avenue, near [illegible] Street).

LIME GREEN — as sharp as a caipirinha from

FIT TO PRINT A halter top strewn with splashy tropical florals will put you in sunny spirits—even if the weather takes a turn to the gray.

Top by Michael Kors, $695 at Bergdorf Goodman, Saks Fifth Avenue, and Jeffrey New York (449 West 14th Street). Pants by Ralph Lauren, $725 at Bergdorf Goodman, Bloomingdale's, and Polo Ralph Lauren (867 Madison Avenue, at 72nd Street).

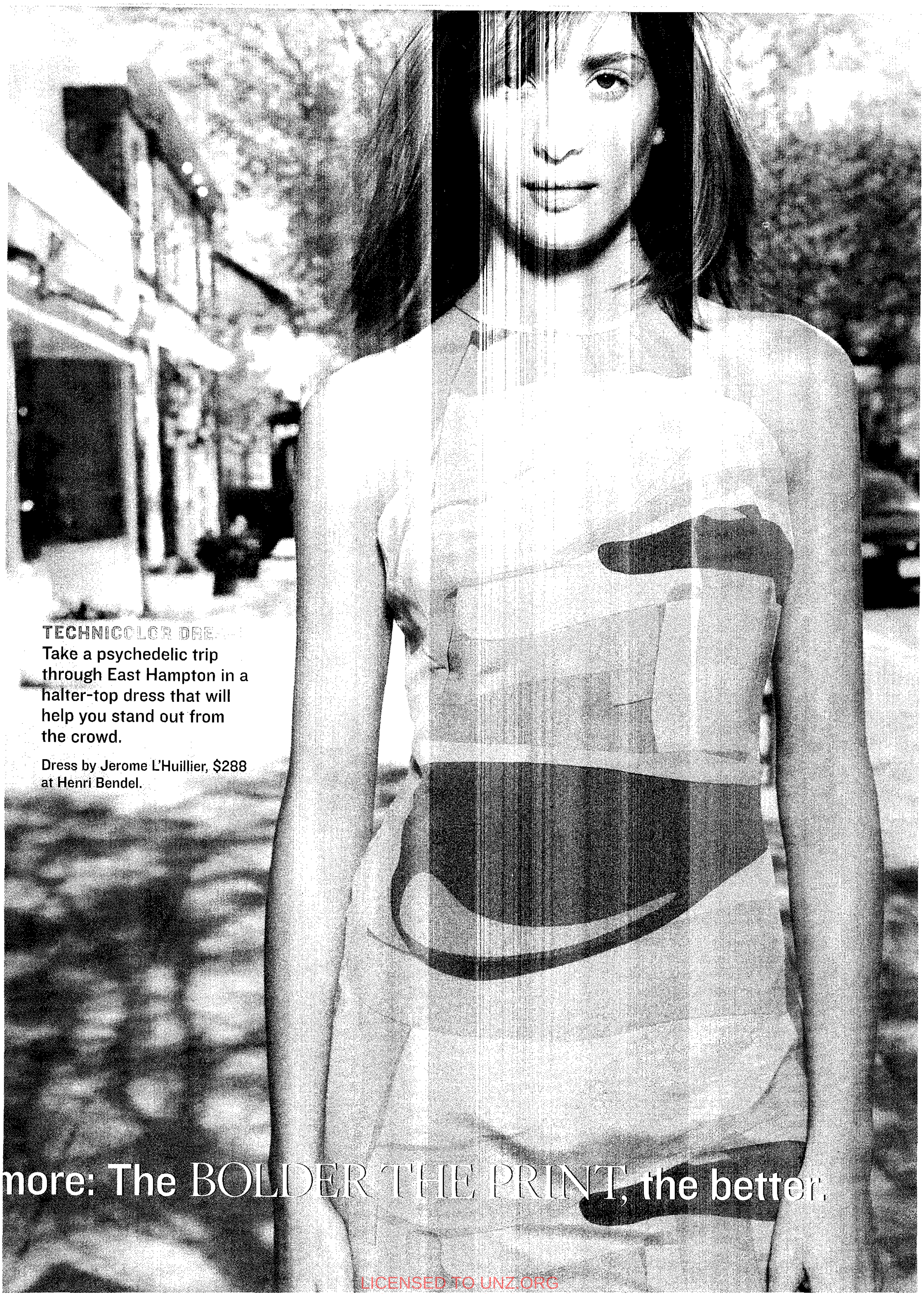
Amazonia—is one of this season's KEY COLORS.

THINK PINK

It's coloring everything this summer—from aviator shades to miniscule bikinis. And rose-colored hues look great with a (fake) tan.

At left: Dress by Nicole Farhi, $720 at Nicole Farhi (10 East 60th Street). At right: Top, $2,500, and skirt, $1,000, both by Carolina Herrera at Bergdorf Goodman and Saks Fifth Avenue.

PATTERNS aren't just for beach towels any



TECHNICOLOR DREAM Take a psychedelic trip through East Hampton in a halter-top dress that will help you stand out from the crowd.

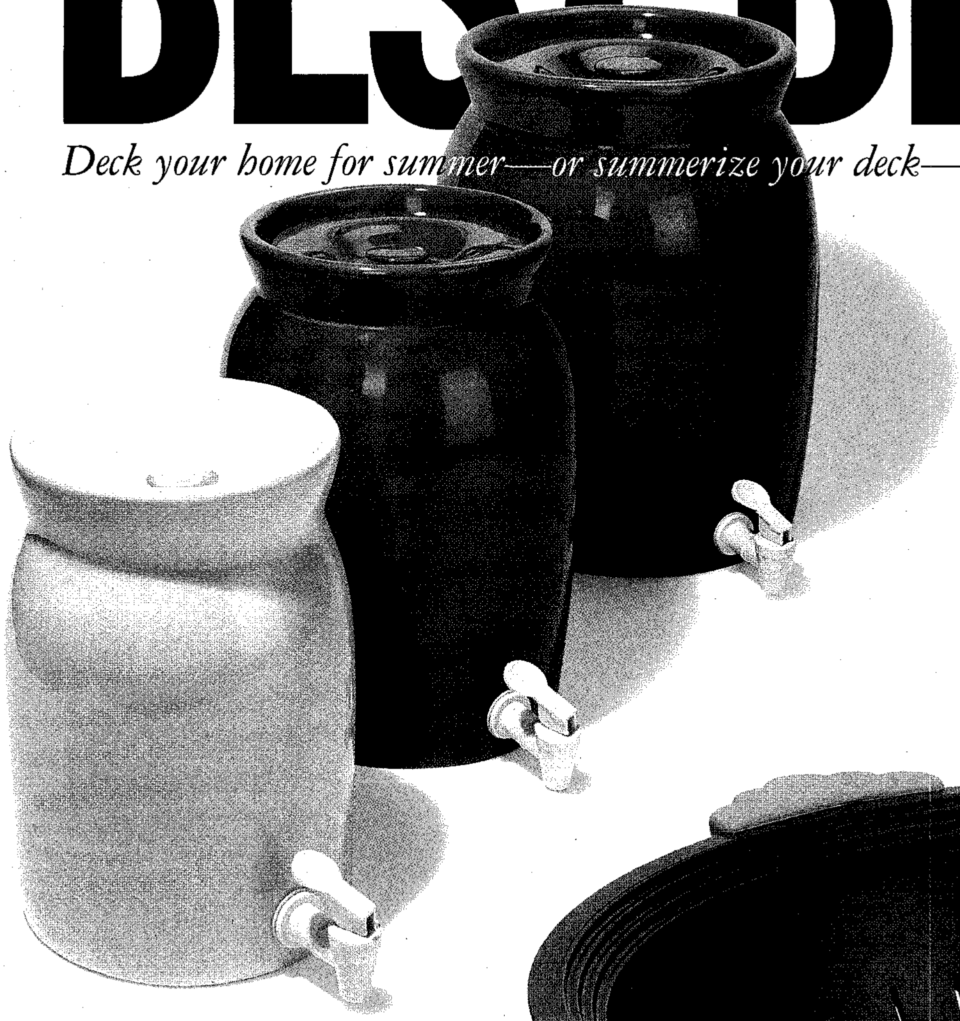
Dress by Jerome L'Huillier, $288 at Henri Bendel.

more: The BOLDER THE PRINT, the better.

BEST BETS

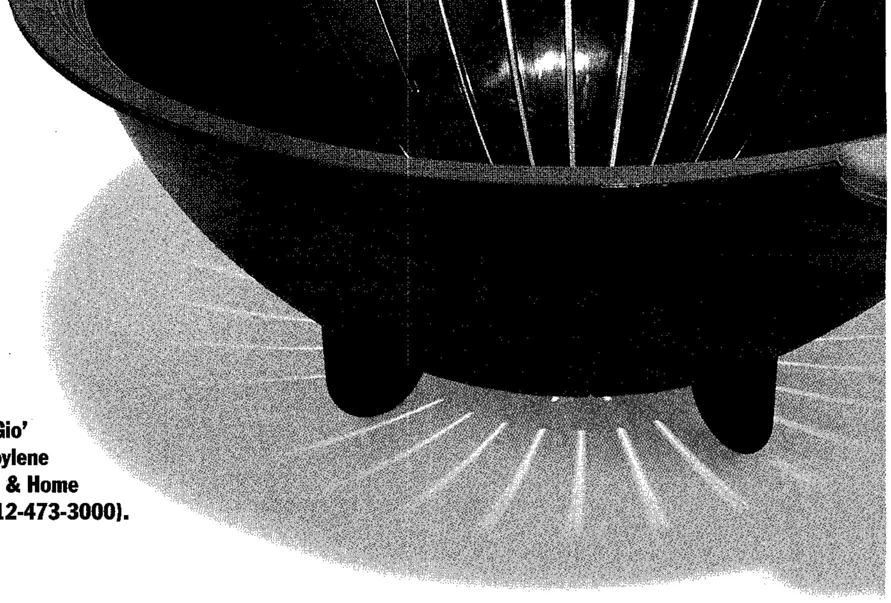
Deck your home for summer—or summerize your deck—with these stylish necessities

BY CORKY POLLAN



The Classic Frost stainless-steel stand eliminates the need for a cutlery drawer. It holds a stainless-steel-and-resin-composite service for four; the set is dishwasher-safe and $19.95 at Surprise! Surprise! (91 Third Avenue; 212-777-0990).

Lemonade at the pool? Iced tea on the terrace? No sweat with Gaetano America's hand-painted ceramic summer coolers; in one-, two-, and three-gallon sizes, they're $28, $42, and $54 at Fishs Eddy (889 Broadway, at 19th Street, 212-420-9020; and 2176 Broadway, at 77th Street, 212-873-8819).



Drain pasta the Italian way with Gio' Style's Florì heat-resistant polypropylene Scolapasta; it's $6 at ABC Carpet & Home (888 Broadway, at 19th Street; 212-473-3000).

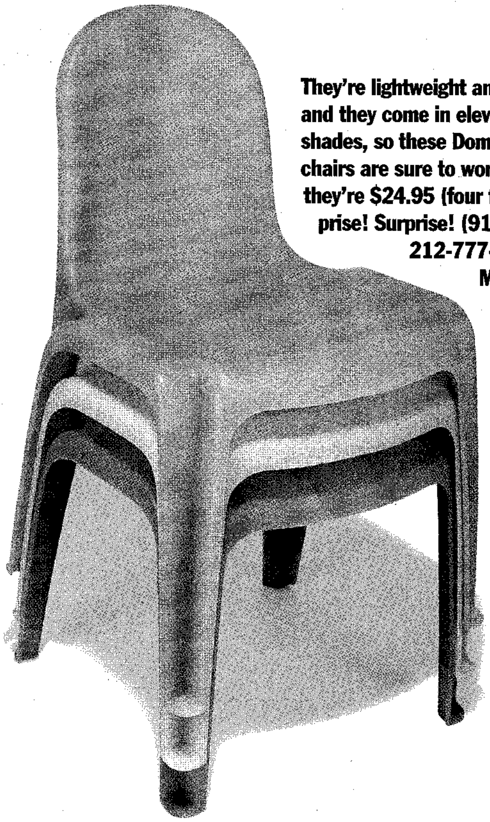
It may look fragile, but don't be fooled. This folding *faux*-bamboo metal magazine rack can hold a summer's worth of glossies; it's $37.50 at William-Wayne & Co. (846 Lexington Avenue, at 64th Street, 212-737-8934; and 40 University Place, 212-533-4711).

Face it: Even in the Hamptons you'll be at your computer, so why not spring for a splashy computer chair? .Com's has a reinforced polycarbonate base and wheels, pneumatic height adjustment, and fabric-covered padded seat, *and* it comes in perky translucent colors; it's $79 at Surprise! Surprise!

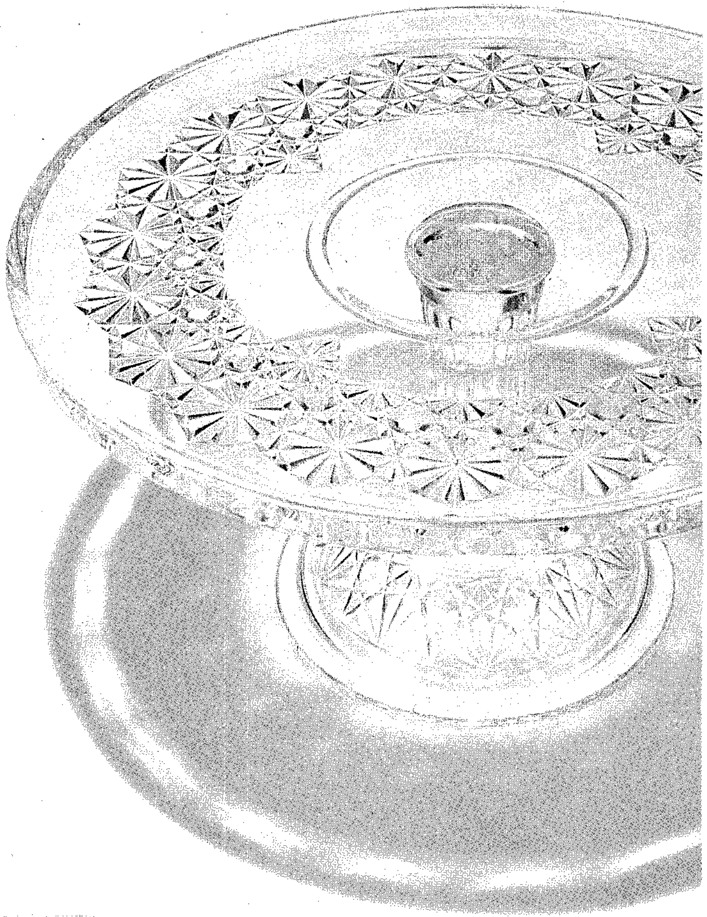
Photographed by David Cook

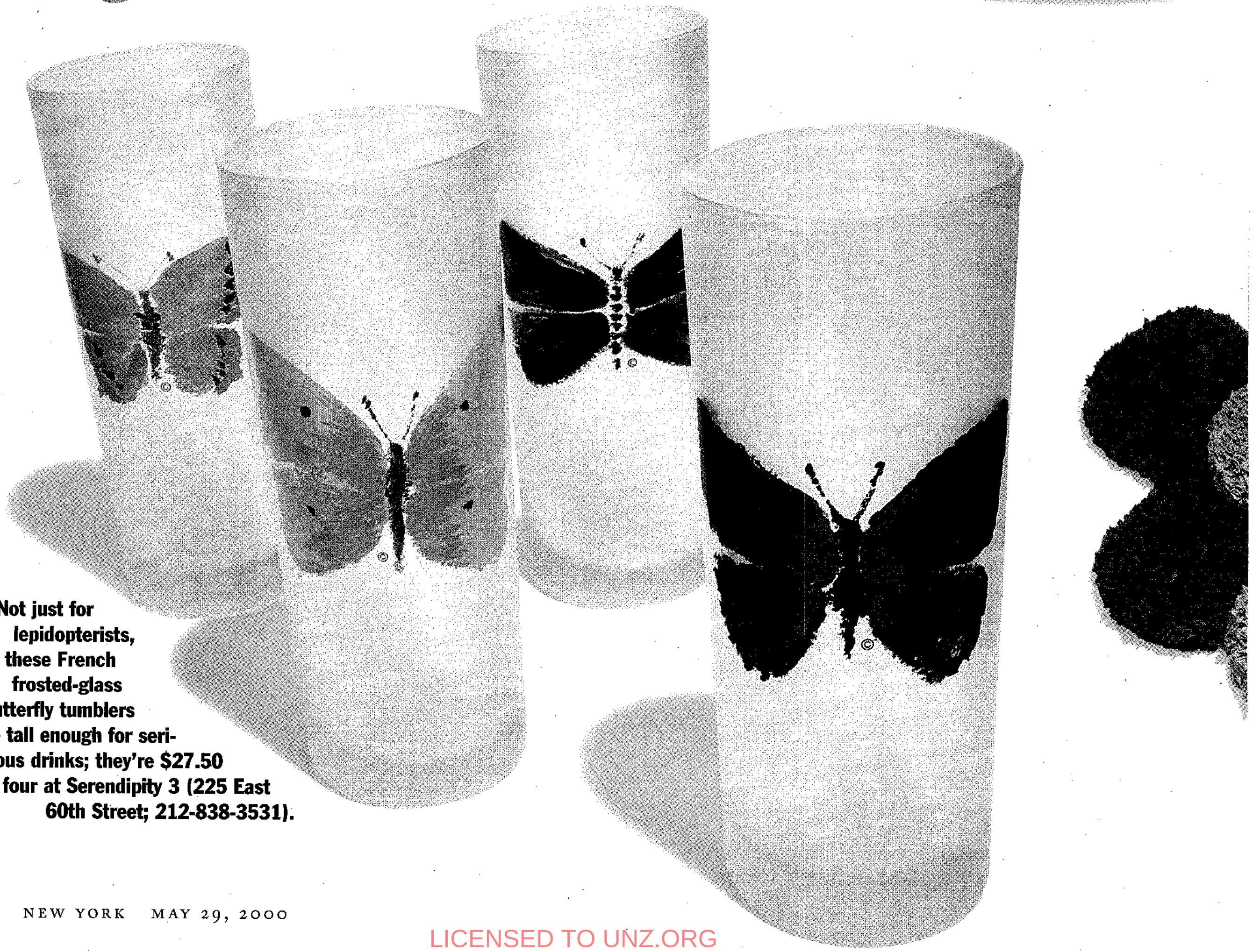
Send shopping questions to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

BEST BETS

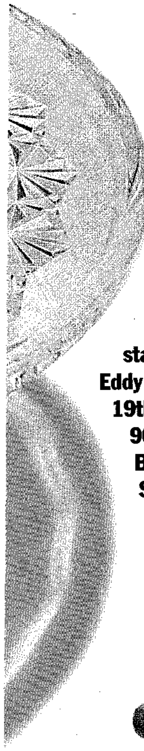


They're lightweight and stackable, and they come in eleven great matte shades, so these Dom polypropylene chairs are sure to work indoors or out; they're $24.95 (four for $89) at Surprise! Surprise! (91 Third Avenue; 212-777-0990) and Uno Mundo (23 East 20th Street; 212-228-2556).



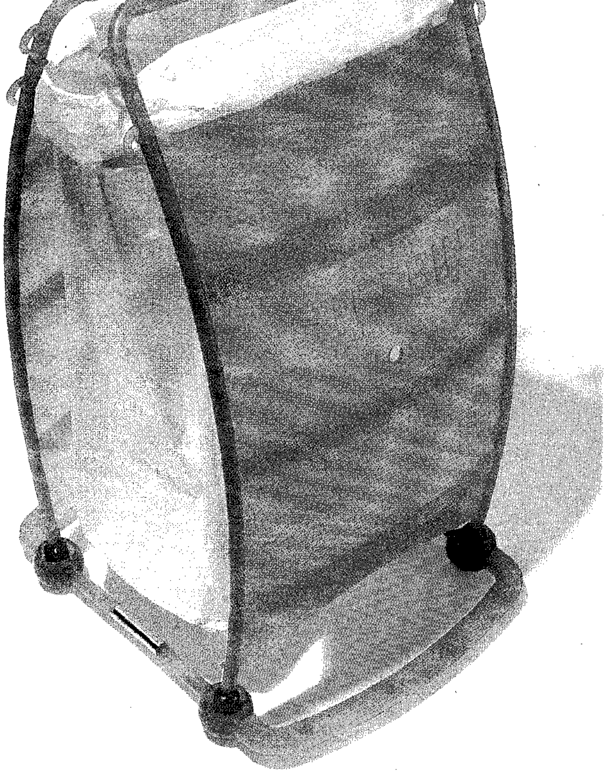


Not just for lepidopterists, these French frosted-glass butterfly tumblers are tall enough for serious drinks; they're $27.50 for four at Serendipity 3 (225 East 60th Street; 212-838-3531).

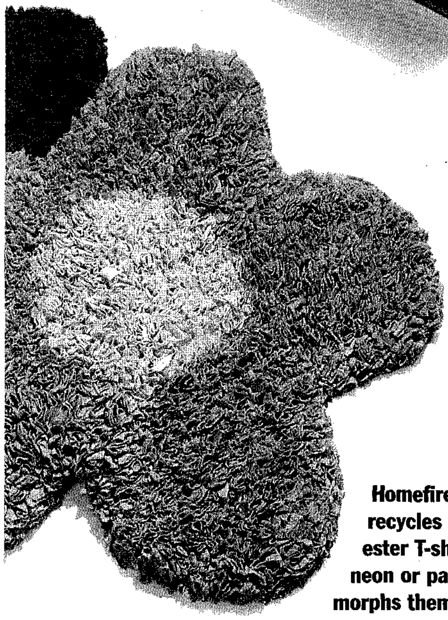


Bake it or buy it, but for raves serve it on Mosser Glass's ten-inch Vaseline pressed-glass cake stand; it's $36 at Fishs Eddy (889 Broadway, at 19th Street, 212-420-9020; and 2176 Broadway, at 77th Street, 212-873-8819).

Shades of St-Tropez, this retro-chic sling chair's nyatohwood frame is covered in classic multicolored stripes; it's $68 at Restoration Hardware (935 Broadway, at 22nd Street, 212-260-9479; and 103 Prince Street, 212-431-3518).



Recycling is hassle-free with Made by Humans "Step Bin," a polypropylene trash can with spring action that takes both plastic and paper grocery bags; it's $21.99 at Feldmans IV (1190 Madison Avenue, at 87th Street; 212-289-2026).



Homefires of Georgia recycles cotton-and-polyester T-shirts, dyes them neon or pastel shades, and morphs them into fab skid-proof and machine-washable flower rugs; they're $49 at Hudson Dry Goods (112 West 72nd Street, 212- 579-7397; and 873 Broadway, near 18th Street, 212-228-7143).

SALES & BARGAINS **SHYAMA PATEL**

The Little Prints

String theory: *Why pay a fortune for three triangles of nylon? In these colorful suits, you'll surely* **make a splash.**

One-piece, two-piece, red piece, blue piece: From left, suits by Guess?, Old Navy, Benetton, A|X Armani Exchange, OP Separates, and Benetton.

SICK OF ALL YOUR SENSIBLE SOLID swimsuits? There's never been a better season to buy something itsy-bitsy, colorful—and preferably in two pieces. This season's most covetable ones are more Beverly Hills–circa–1960 than Jamaica-on-spring-break—think oversize abstract florals and pretty, subdued paisleys. Whether you're after the barest string-tied swatches or something more modest, try these stylish options, all under $100.

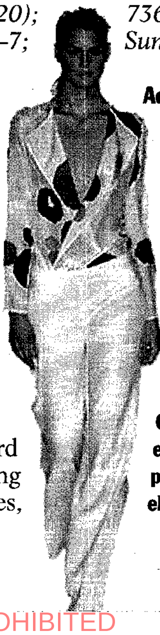
If you dare to go *really* bare, **Benetton**'s meshy turquoise-and-yellow zebra-pattern string bikini is your dream come true ($40 at United Colors of Benetton stores). We'll be covering up a tad more in a pink paisley triangle top and tie-side bottom from **Guess?** ($70 at Macy's). Still too much hanging out? Try a splashy orange floral tankini that shows just a flash of tummy from **OP Separates** ($85 at Bloomingdale's) or **Old Navy**'s shorts-and-bandeau combo in an of-the-moment Pucci-ish print ($25 at Old Navy stores). One-piece fans can pack just as much style in Benetton's trendy tie-dyed maillot ($47 at United Colors of Benetton stores).

If the idea of wild color *and* pattern makes you run for cover, solid suits pair with printed shorts or cover-ups. You can't beat the simplicity of **A|X Armani Exchange**'s boxed, mix-and-match separates. Tops include triangles, bandeaux, and tanks, with string bikinis or shorts for the bottom ($34–$36 per piece at A|X Armani Exchange stores). For one-pieces in every imaginable hue, ring the **J.Crew** catalog ($48–$98 each; call 800-562-0258 to order). If you feel adventurous later this summer, you can always tie-dye these yourself.

Picks of the Week

Nicole Farhi's showroom sale offers the designer's sleek, stylish clothes for men and women (pictured, below) for up to 70 percent off: Pants and sweaters are $30–$75; dresses are $50–$200; leather is $125–$450. Sizes S–XL. *14 E. 60th St., second floor (212-421-7720); A.E., M.C., V.; Wed.–Thurs. 10–7; 5/24– 5/25.*

Shyam Ahuja's hand-woven Indian home and table linens are 50 to 75 percent off at the company's sale: Cotton throw pillows ($12–$25), linen place-mat-and-napkin sets ($46 for six), and embroidered linen bedspreads ($100–$400) are all top-notch gifts. There are also rugs, PJs, and bags. *201 E. 56th St. (212-644-5910); A.E., M.C., V.; Mon.–Sun. 10–8; 5/27–6/4.*



Meurice Garment Care is taking a third off all leather-and-suede-cleaning prices (usually from $25 for gloves, $75 for pants, and $250 for long shearling coats). *31 University Place (212-475-2778); 245 E. 57th St. (212-759-9057); A.E., M.C., V.; Call for store hours; 5/22–6/17.*

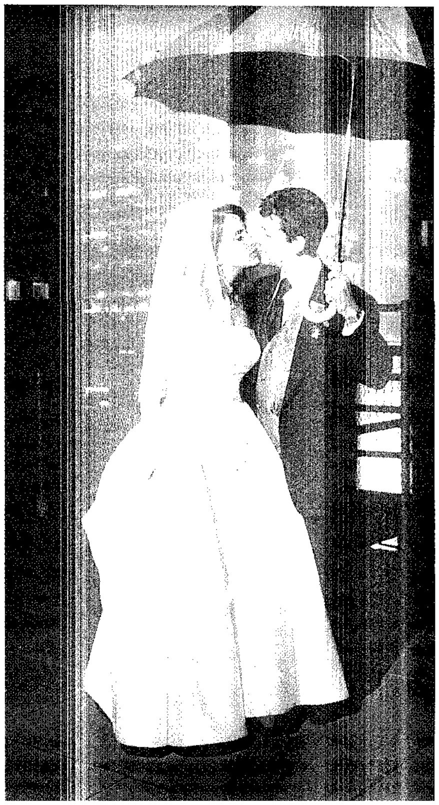
S. Feldman Housewares, a top source for high-end kitchen and cleaning gizmos, is shaving 20 to 50 percent off prices on must-haves, including many All-Clad and Le Creuset pots, Wüsthof-Trident knives, and Miele vacuum cleaners. *1304 Madison Ave., near 93rd St. (212-289-7367); A.E., M.C., V.; Mon.–Sat. 9–6, Sun. 11–5; 5/22–6/17.*

Ad Hoc is moving next month and clearing all stock at 25 to 50 percent off (china, glasses, linens, bath accessories, etc.). *410 West Broadway (212-925-2652); A.E., M.C., V.; Mon.–Sat. 11–7, Sun. till 6; through 6/12 (or until supplies run out).* ■

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographs: top, Shin Ohira; bottom, courtesy of firstView.com.

SPECIAL ADVERTISING SECTION



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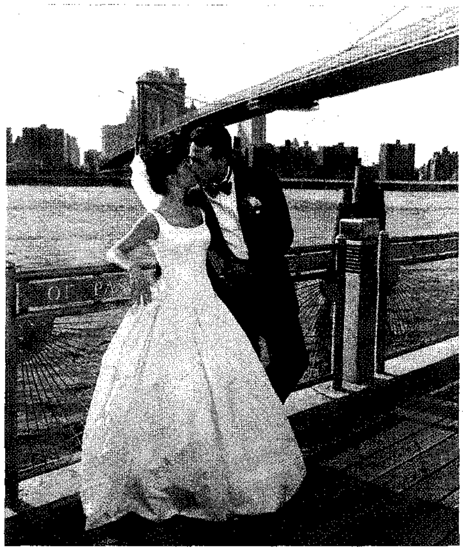
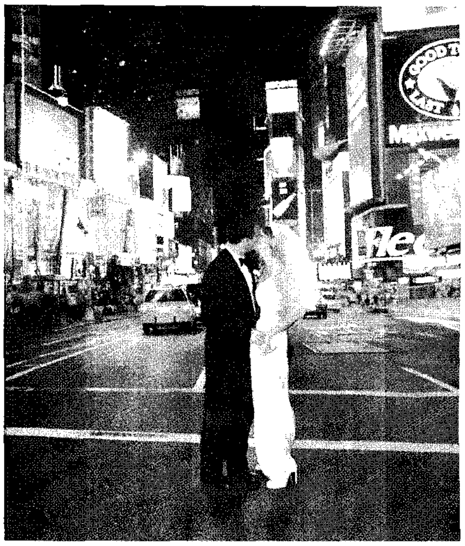
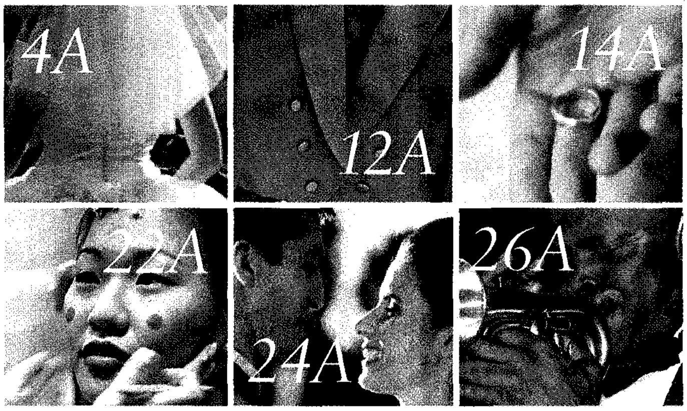




what's inside:



THE DRESS 4A
From spare, straightforward styles to intricate works of art, find the gown that reflects the true you.

THE BEST FOR BRIDESMAIDS 8A
Sexy silhouettes and designer separates in modern colors represent the trend towards re-wearable attendant attire.

DRESS TLC 10A
Entrust your once-in-a-lifetime bridal garments to the experts who will treat these priceless pieces with respect.

DRESSING YOUR MEN 12A
White tie, black tie, tails, or non-traditional tuxes. Here's where to suit up the groom and his attendants.

THE RING 14A
Romantic, eternal, and dazzling, choose an engagement and wedding ring that will bring a lifetime of smiles.

REGISTRY WRAP-UP 18A
Make setting up your new home fun and exciting with either computerized or in-store registry services.

ELEGANT HOME 20A
When it comes to feathering the nest, these stores will help you find the furnishings that reflect who you are.

INVITATIONS VIA THE INTERNET 21A
Set the mood for the big day with a range of elegant invitation styles, all viewable on the Web.

THE BEST IN BEAUTY 22A
When it's time to go all-out, these beauty emporiums will help you get the perfect glow before the wedding day.

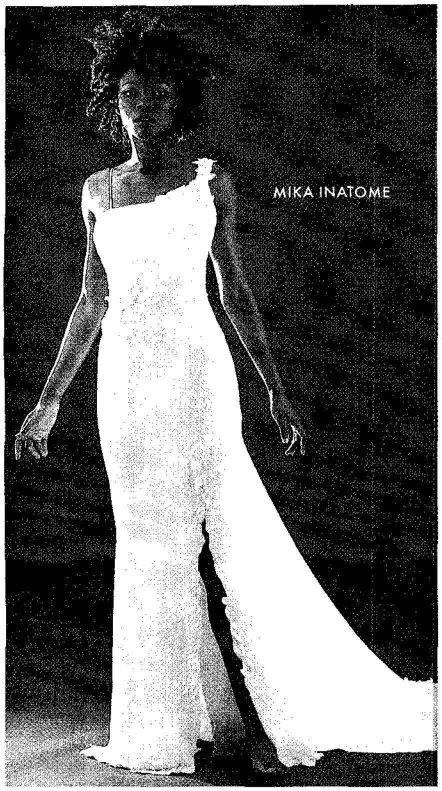
PICTURE PERFECT 24A
Capture your special moments with a range of photography styles–from portraiture to photojournalistic.

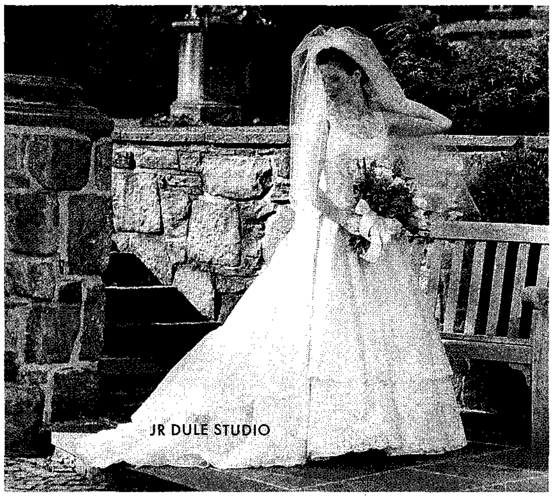
THAT'S ENTERTAINMENT 26A
Nothing heats up the ceremony like a well-chosen band. Here, a selection of entertainers to get the job done right.

RECEPTION DIRECTORY 28A
New York offers a plethora of unique and memorable weddings sites. We profile the standouts.

A Wedding with International Flair

Antoinette Alexander-Sarpong and John Sarpong were married December 4, 1999. The couple, both 40 from Westport, CT, wanted a wedding as regal as John's heritage (John's grandfather was King Prempeh of the Ashanti Tribe from Ghana, West Africa). With friends flying in from around the world, they desired a venue that would provide international flair. They got their wish and more at the Waldorf=Astoria, one of the city's most elegant wedding backdrops. To wit, the Waldorf designed a menu that represented the guests' nationalities. "We had Spanish dishes for our Latin friends and things like couscous for our North African friends," Antoinette recalls. Whatever your wedding dreams, use *City Weddings* as your guide to Manhattan's most memorable weddings–from choosing a dress to designing a menu.





THE BRIDAL GARDEN

The Dress

MIKA INATOME

The bride who is looking for a different silhouette for her wedding gown – perhaps one that is form fitting – should check out the designs of **Mika Inatome** (11 Worth St., Suite 4B, 966-7777; www.mikainatome.com), who custom creates each bridal gown. Currently, her stylists are working with finely spun sterling silver, which they embroider right onto their dresses. "The overall effect of this delicately rich texture," says Mika, "is both sophisticated and elegant."

MICHAEL'S, THE CONSIGNMENT SHOP FOR WOMEN AND BRIDES

If you're a bargain hunter – even when it comes to your wedding gown – you'll want to visit **Michael's, The Consignment Shop for Women and Brides** (1041 Madison Ave., 2nd Floor, 737-7273; www.michaelsconsignment.com), which stocks gently used couture clothing as well as outstanding designer wedding gowns in sizes from 2 to 14. These gowns, by such well-known designers as Vera Wang, Oscar de la Renta, Dior, and Christos, originally retailed for up to $5,000. Here, they can be found for between $350 and $1,500.

THE BRIDAL GARDEN

Another shop of note is **The Bridal Garden** (122 E. 29th St., 252-0661), which resells donated couture and designer gowns by Ulla Maija, Nancy Issler, and Priscilla of Boston, among others, for a fraction of their original price. Many of these dresses have never been worn. All proceeds go to *Sheltering Arms Children's Service*, which has been helping disadvantaged children since 1823. Those who donate a wedding gown to The Bridal Garden may even get a tax deduction for their good deed.

CLIFFORD MICHAEL DESIGN

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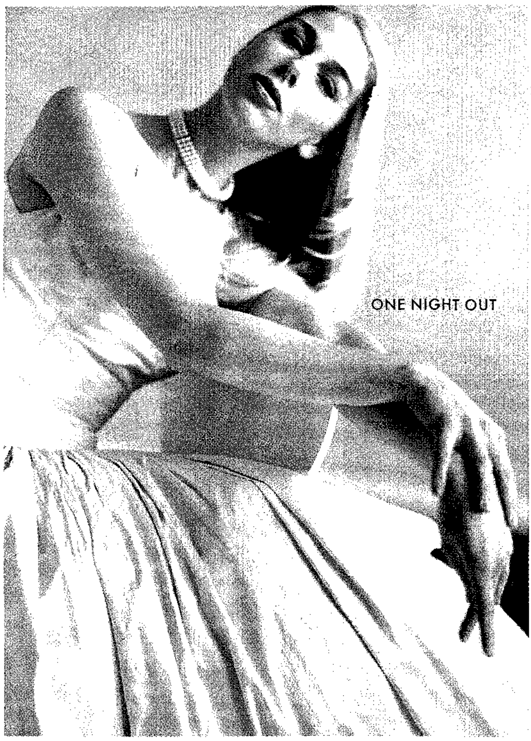
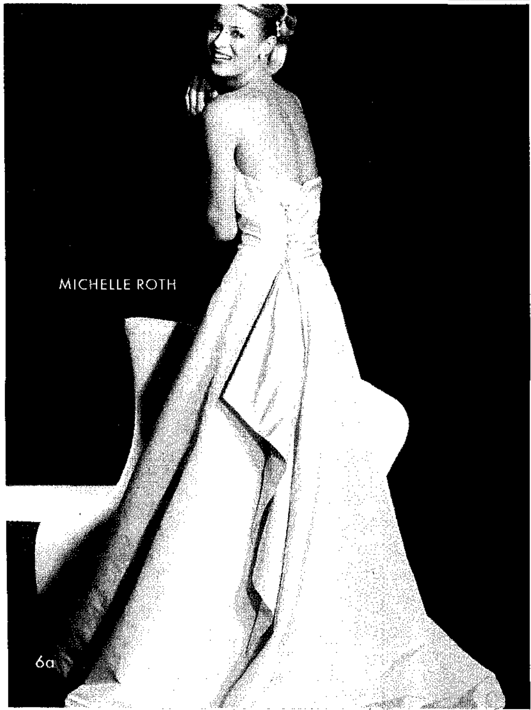
Anna Maloya, Miss Russia, with David Saity, and his jewelry.



ONE NIGHT OUT



MICHELLE ROTH

JR DULE STUDIO

Dress designer Jennifer Dule says, "My customer definitely wants input into her dress. She has her own vision, and I help her create it." Her creations come to life at **JR Dule Studio** (133 Fifth Ave., 3rd Floor, 777-2100). Jennifer, who works by appointment only, designs gowns that are often accentuated with delicate hand embroidery or simple embellishments. She shows crystals in her headpieces and explains, "I love using crystals because they light up the bride's face."

KLEINFELD

The first stop for many newly engaged New York women is **Kleinfeld** (8202 Fifth Ave, Brooklyn, 1-888-383-2777; www.kleinfeldbridal.com), a wedding dress mecca for more than 60 years. Brides have chosen Kleinfeld over the years because it is known for both its selection and service. "We have more than 800 styles of wedding dresses here," says Betty Lou Aluisio, executive vice president and general merchandise manager. While that's admittedly a lot of dresses to look through, it's easy at Kleinfeld; each bride receives her own personal consultant at the initial bridal appointment. The personalization doesn't stop there. "When a bride comes back for her first dress fitting, she is assigned her own fitter who stays with her from the first fitting to the last," adds Aluisio. "We're here to make the customer happy in all aspects," Aluisio notes. To this end, the owners are present at this comfortable salon to assure complete perfection. Their mission is to see that that each of their brides will walk down the aisle in a stunning dress with a perfect fit. If, for instance, you have your eye on a certain style but would like modifications, Kleinfeld will do its best to accommodate by creating a customized gown with matching accessories. For more information about Kleinfeld, visit the store on the Web at www.kleinfeldbridal.com.

CLIFFORD MICHAEL DESIGN

For the woman who is looking to wear something unique and stylish to her son or daughter's wedding, there is **Clifford Michael Design** (45 E. 60th St., 888-7665; www.cliffordmichaeldesign.com), which specializes in upscale women's evening wear and special occasions dresses. "We offer dresses for the mother of the bride or groom that have a black-tie look," says President Robert Manus. "These dresses are the newest looks, influenced by designer silhouettes and trendy silk fabrics." The collection is also available made to order in the fabric or color of choice. "We have customers who come from Palm Beach to Washington, D.C. and Europe," says Manus. "They shop all over New York, and end up buying a gown from us."

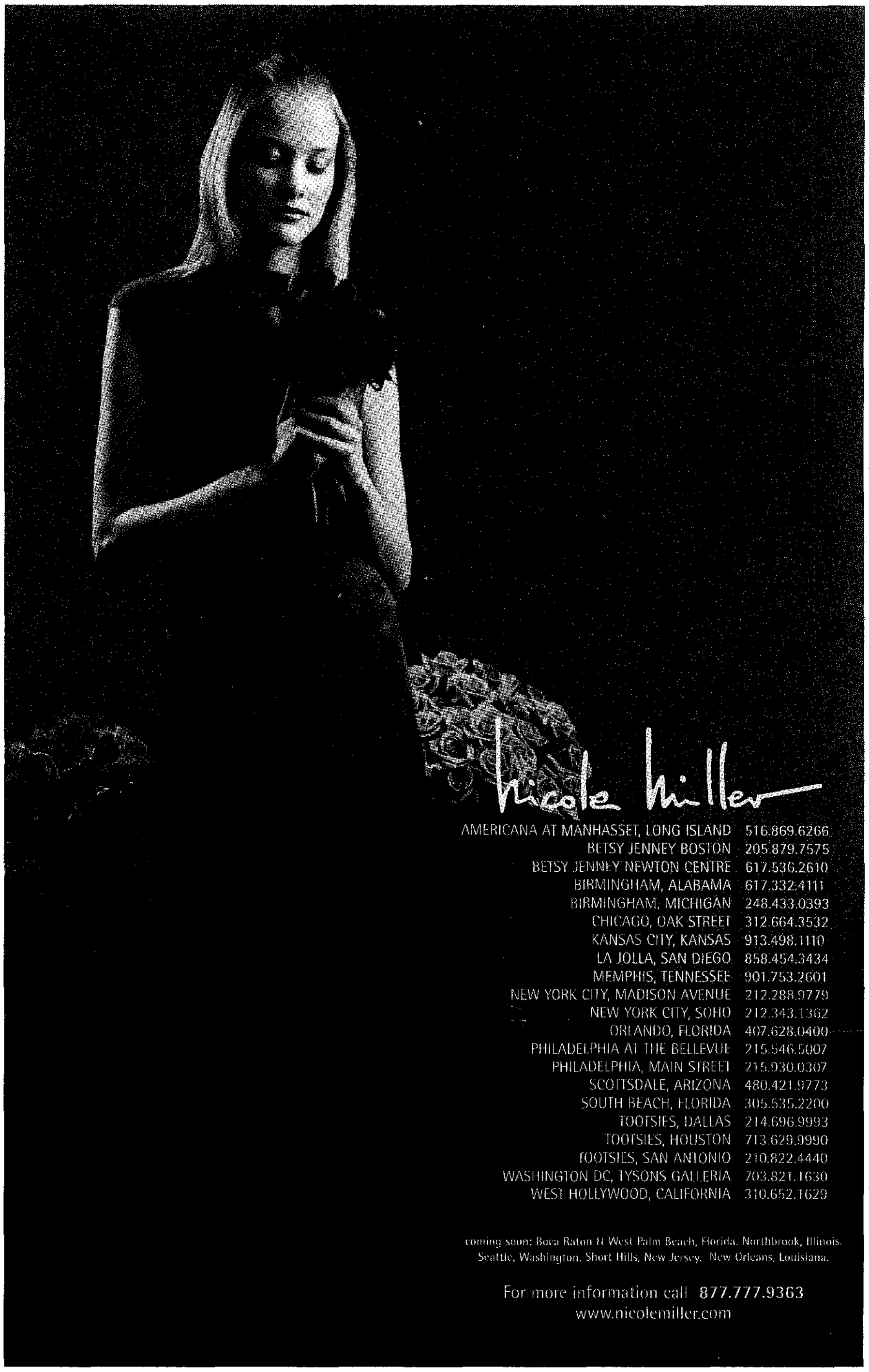
Center photo: Fred Marcus Photography

ONE NIGHT OUT

One Night Out (147 E. 72nd St., 988-1122; www.onenightout.com) is a clever, upscale boutique that stocks gowns from the showrooms of Oscar de la Renta, Gucci, and others. Here, you can rent or purchase gorgeous evening wear for all occasions at a fraction of the original cost. The shop's collection of Givenchy gowns is sure to please any woman who would appreciate wearing a designer creation to one of the most important events in her life. One Night Out also specializes in accessories and custom-designed dresses for the bridal party and mother of the bride.

MICHELLE ROTH

A spectacular collection of bridal wear, mother-of-the-bride, special occasion dresses, and accessories have made **Michelle Roth** (24 W. 57th St., Suite 203, 245-3390; www.michelleroth.com) the premier upscale bridal salon for the most discriminating tastes. Here, you'll find incomparable service, and a warm, relaxing environment, along with a range of exquisite dresses from Paris, Milan, London, and Rome, including exclusive gowns by Elizabeth Emanuel, designer and creator of Princess Diana's wedding dress. Additionally, Michelle Roth has launched her own eye cream for the bride-to-be called "Michelle Roth Eye Dew." You can find it at the salon or online at www.michellerothbeauty.com.



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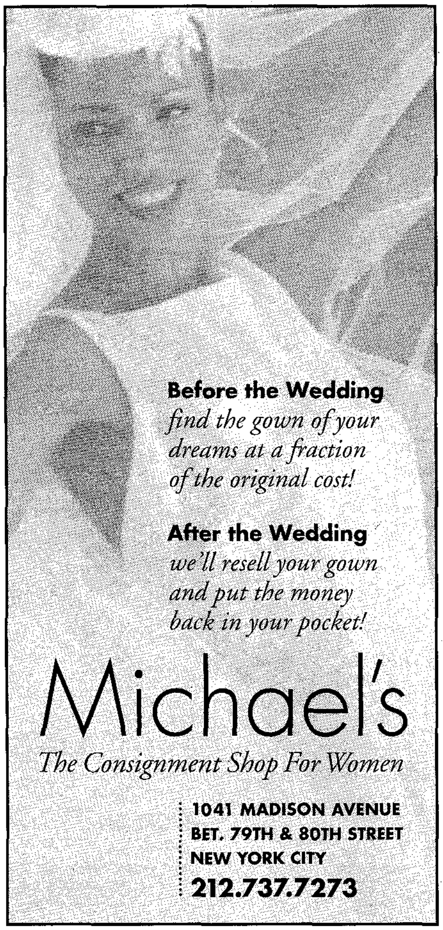
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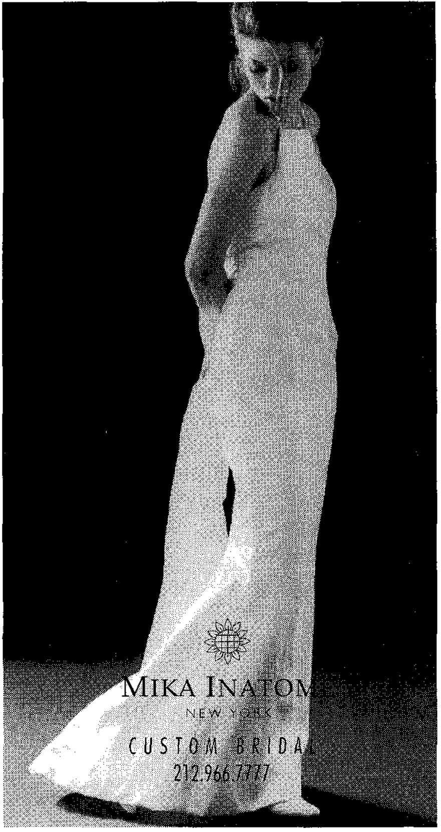
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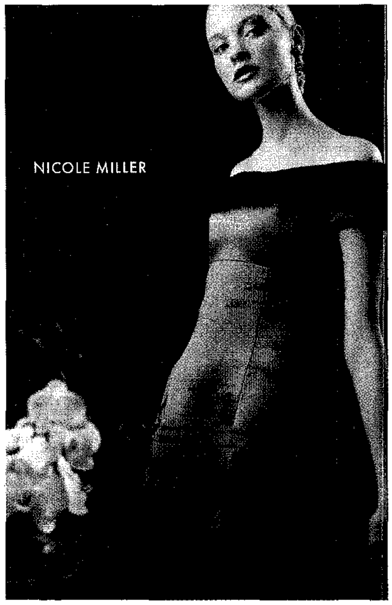
NICOLE MILLER

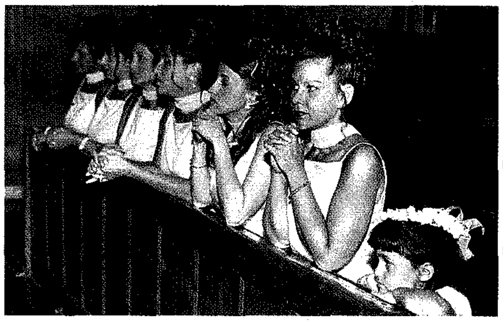
Hip designer **Nicole Miller** (1-877-777-9363; www.nicolemiller.com) is emphasizing separates this year, including mohair sweaters and satin skirts. These skirts come in a variety of shapes and lengths, such as ball gown. The tops are varied as well, with angora twin sets, sheer mohair wrap sweaters, and a mohair shawl. Hot colors for fall include berry, olive, mocha, and navy. You can view the entire Nicole Miller bridesmaid line online at www.nicolemiller.com or at the 32 Nicole Miller boutiques nationwide as well as at Neiman Marcus, Saks Fifth Avenue, and Nordstrom. There you'll also find dyeable satin shoes that are strappy, comfortable, and sexy, plus beaded or satin clutches.



THE BRIDAL PARTY

Separates are hot as well at **The Bridal Party–Dresses for Bridesmaids** (243 E. 82nd St., 861-2318). "What's great about separates," says owner Daphne Silverstein, "is they allow the bride to find clothes that flatter her bridesmaids, no matter what their body type." Skirts here are full length and ball gown style, plus some new skirts from Jim Hjelm are knee length. The Bridal Party also

THE BRIDAL PARTY—DRESSES FOR BRIDESMAIDS



BRIDE'S BEST FRIENDS

offers cashmere sweaters to match with the skirt separates. The Bridal Party is online at www.weddingcentral.com/ny/bridalp/.

BRIDE'S BEST FRIENDS

Separates, in the hot fabric taffeta, are flying off the racks at **Bride's Best Friends** (11 E. Palisade Ave., Englewood, NJ, 201-541-1333). These mix and match elements from Vera Wang include halter and tank tops, and skirts that are designed in an A-line, with a side pleat, a back pleat, or straight shape. New this year is the Vera Wang Flower Girl Collection in size 2T to girls size 14. These dresses are designed as miniature versions of the Vera Wang bridesmaid collection, which Bride's Best Friends stocks in its entirety. You'll find personal service here from the shop's co-owners Elizabeth Schwartz-Fisher and Ilene Rauch-Negri, and no sales tax on clothing, thanks to the convenient New Jersey locale.

Photo top center: Sarah Merians Photography & Co.

Photography by Bruce Laurance at The Bellagio Hotel, Las Vegas

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Dress TLC

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After the big day, the bridal specialists at **Madame Paulette** (1255 Second Ave., 838-6827 or 1-877-COUTURE; www.madamepaulette.com) will carefully clean and restore your wedding gown to its original splendor, arranging the piece in an acid-free chamber. For over 40 years, Madame Paulette has specialized in couture cleaning, finishing, tailoring, restoration, and preservation of the finest wedding gowns in the world, *including the gown Melissa Rivers wore to her Plaza wedding.* In addition, Madame Paulette services celebrity gowns, like Uma Thurman's Jean Paul Gautier Oscar gown from this year's award ceremonies. In addition, worldwide shipping is available.

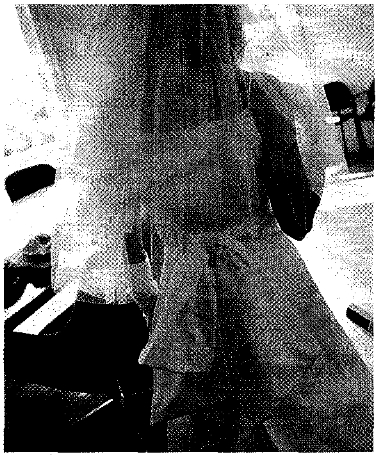
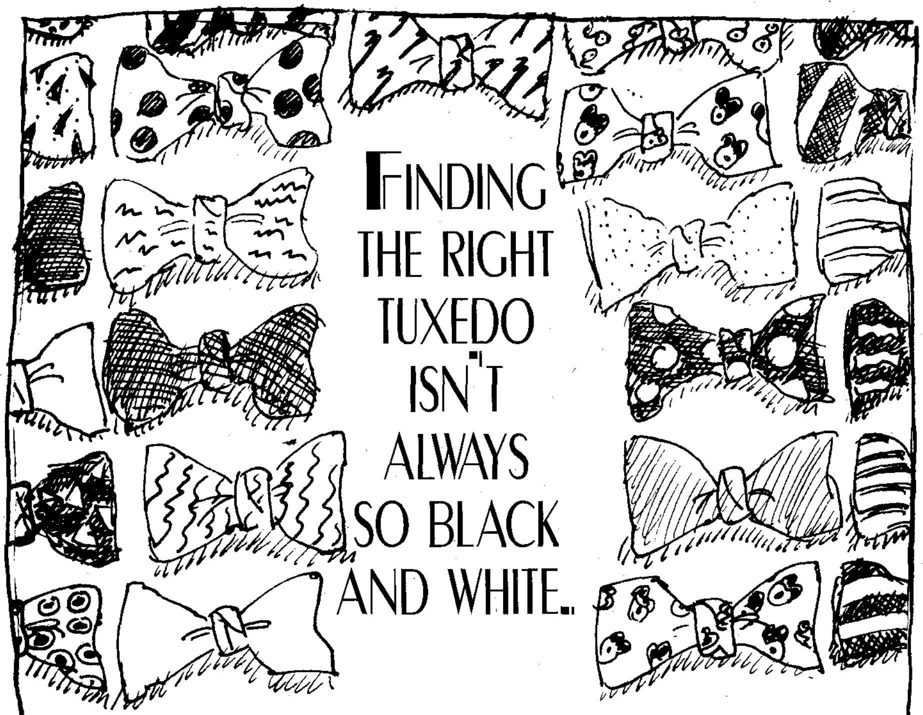


Photo: Sarah Merians Photography & Co.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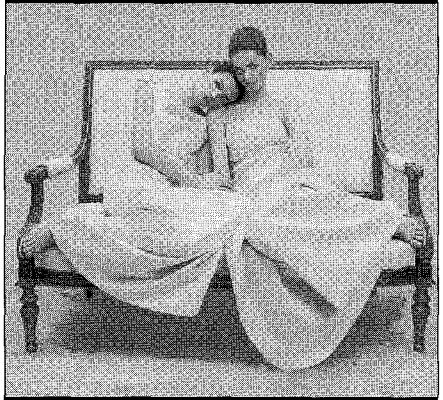

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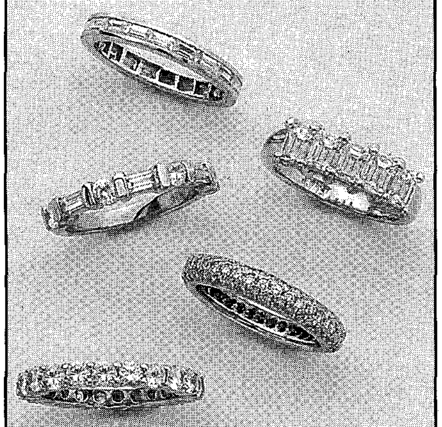

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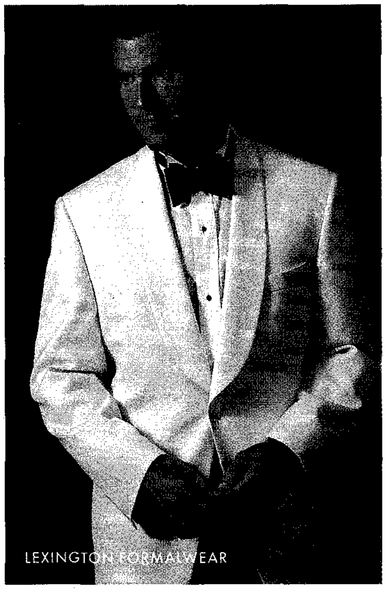
Dressing Your Men

LEXINGTON FORMALWEAR

Perhaps your groomsmen will be from out of town, which always presents a challenge when it comes time to shop for their wedding attire. No longer, though, at **Lexington Formalwear** (12 E. 46th St., 867-4420; www.lexingtonformalwear.com), which has been online for three years. The Web site has New York's largest in-house selection of tuxedos, white tie and tails, mornings suits, and accessories. Groomsmen can find instructions on how to rent a tuxedo, as well as an easy-to-use measurement form. And, if they stay at a Manhattan hotel, there is free delivery or they can pick up their tuxes at the shop.



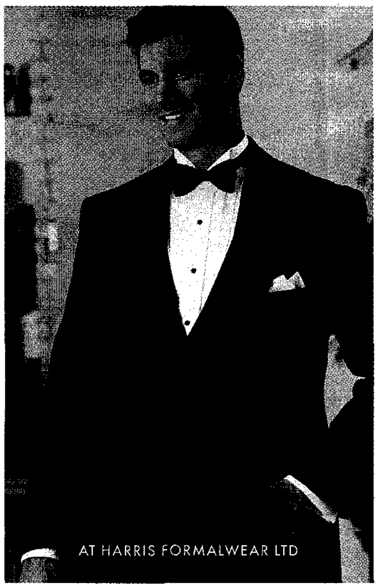
This season, many grooms are going for white wool dinner jackets (think James Bond or Cary Grant) "that fit any venue and are absolutely glamorous and sophisticated," says President Susan Schreiber. "They're wearing them for late afternoon or evening summer events ranging from weddings on cruise boats to those at country clubs."

AMERI

Ameri (1010 Third Ave., 935-2111) specializes in European clothing, tuxedos and formal wear for men. In addition, this shop does custom-made tuxedos in about three to six weeks, with alterations done on premise. "We can do a tuxedo in any style, any fabric, or any color," says owner Kass Ameri. As far as formal shirts go, the choices are vast – from plain cotton to silk, in black, white, red, yellow, and more.

AT HARRIS FORMALWEAR, LTD

It's no surprise that parents suggest their sons visit **AT Harris Formalwear, Ltd** (11 E. 44th St., 2nd Floor, Suite 201, 682-6325; www.atharris.com) for their wedding



attire. AT Harris has been dressing grooms and their attendants for the past 108 years and throughout that time has stayed knowledgeable about the subtle intricacies of formal apparel. For example, "the groom's and the attendants' attire is dictated by the length of the bride's gown, her train, and the time of the wedding service," notes owner Margaret Gillin. AT Harris's dedicated staff is at the ready to help men determine their dress requirements – such as tie and tails, cutaways, spats and top hats, or a white dinner jacket – in a hassle-free, relaxed and courteous environment.

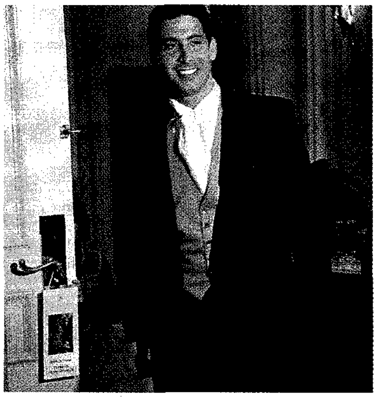
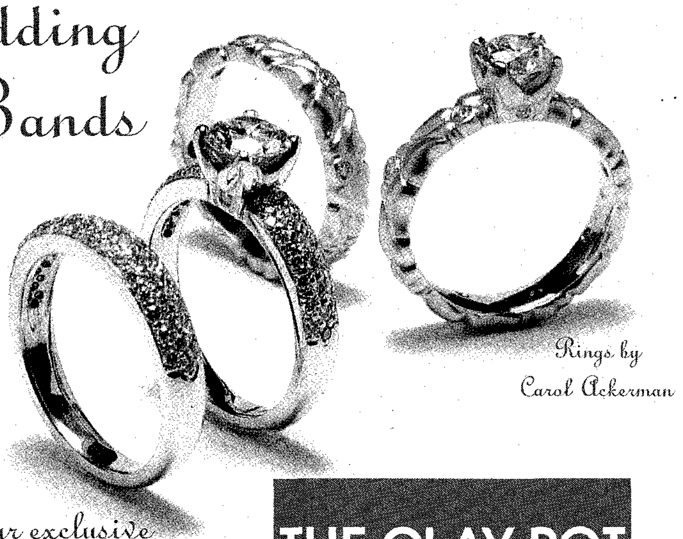


Photo: Fred Marcus Photography

Wedding
Bands



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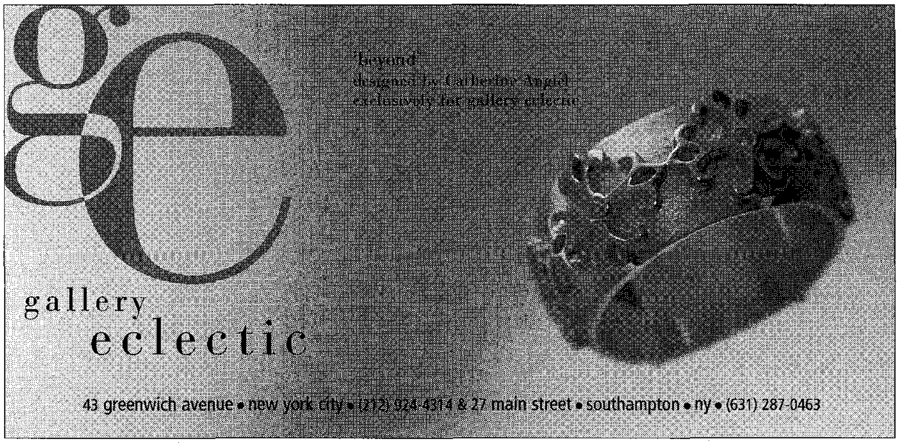

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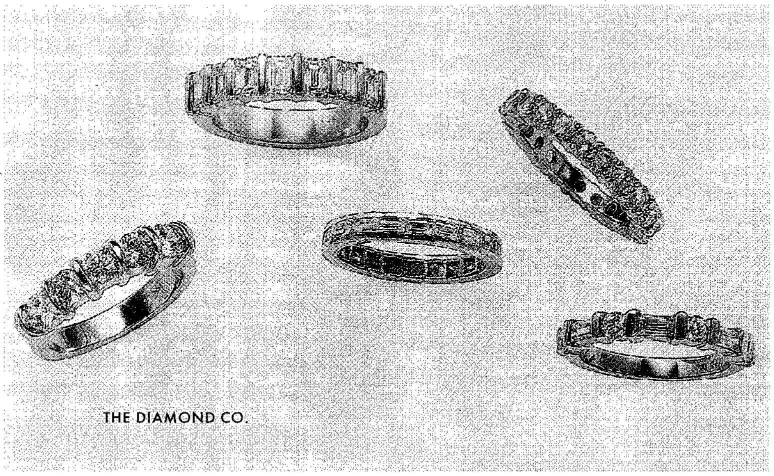
The Ring

COUPLES SHOPPING FOR ENGAGEMENT OR WEDDINGS RINGS *can get a sneak peek at the wares of a handful of exclusive New York shops that have uploaded their selections to their Web sites. Here are four of note.*

THE DIAMOND CO.

The Diamond Co. (62 W. 47th St., Suite 1208, 819-0336 or 1-888-825-1233; www.thediamondco.com) is one such company, which has designed its Web site for two purposes: one, to educate the customer on diamonds; and two, to help the buyer pick the right diamond and mounting for the ring. "Many people come to their appointment with a printout from the Web site of the items they like," says Vice President David Levy. In addition, they may have exchanged e-mails with Levy himself, so that when they finally meet, "we have a relationship already." While most people prefer to buy their diamonds in person, The Diamond Co.'s Web site has an e-commerce capability as well.

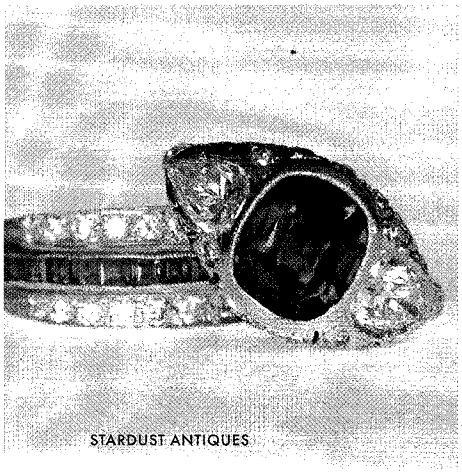


THE DIAMOND CO.

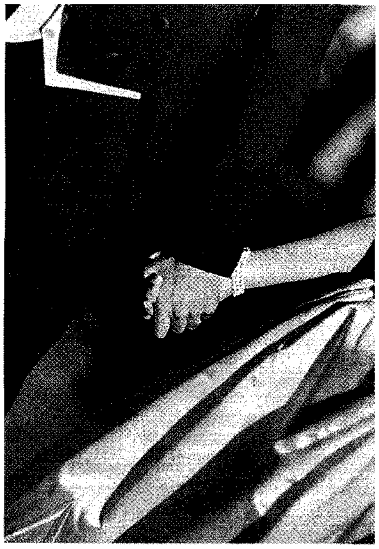
STARDUST ANTIQUES

Stardust Antiques (38 Gramercy Park on 21st St., 677-2590; www.stardustantiques.com), which specializes in antique platinum and diamond engagement rings and wedding bands, includes a large selection of its jewelry on its Web site, "but we still recommend that if you're in the area,

Photography: top left - Sarah Merians Photography & Co.; top center - Fred Marcus Photography; top right - Cyntex NYC Photographers


STARDUST ANTIQUES

come into the store and see them in person," advises owner Ken Gold. There is a certain romantic and unique aspect to the antique rings that Stardust Antiques stocks. While it's wonderful to be able to see them on your computer, there's something even more special about seeing these rings up close and personal. Popular these days are sapphire and diamond combinations, as well as round diamonds featured in a square setting.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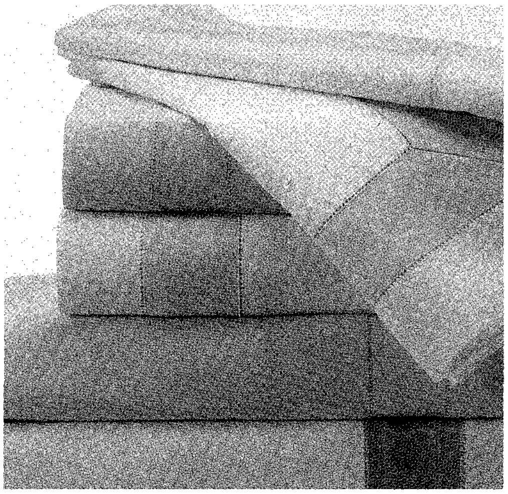
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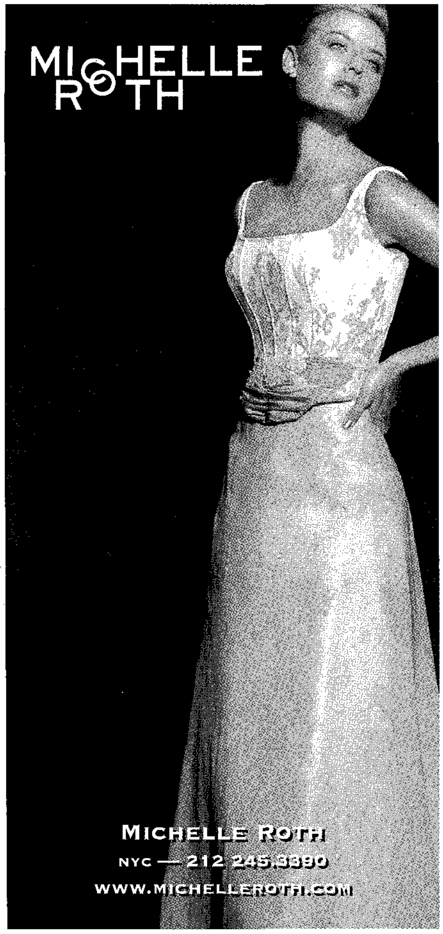

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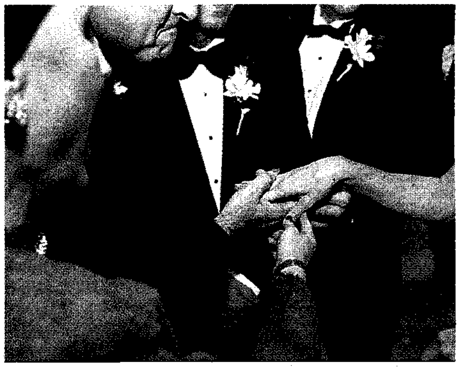
GALLERY ECLECTIC

GALLERY ECLECTIC

Catherine Angiel's remarkable jewelry at **Gallery Eclectic** (43 Greenwich Ave., 924-4314; 27 Main St., Southampton, NY, 631-287-0463) is renowned for its sophistication and the unique themes the designer incorporates into one-of-a-kind wedding and engagement rings. For example, "Bliss" is an exquisite diamond and gold petal-shaped ring with matching eternity bands. "Many brides prefer the simplicity of a combination

Photo: Fred Marcus Photography



engagement/wedding ring, and 'Bliss' fulfills that goal perfectly," notes Angiel, whose clientele includes Courteney Cox Arquette and Christian Slater.

THE CLAY POT

The Clay Pot (162 Seventh Ave, Brooklyn, 718-788-6564; www.theclaypot.com) sells rings that are quite extraordinary. "We offer 900 ring styles from more than 90 artists from around the country," says owner Bob Silberberg. "All of our rings are made by individuals." Nothing in this eclectic shop is mass produced, and it's definitely a place where people with a unique, modern eye go to buy rings.

Photo: Sarah Merians Photography & Co.

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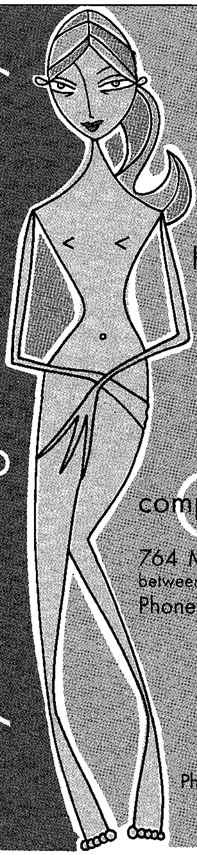

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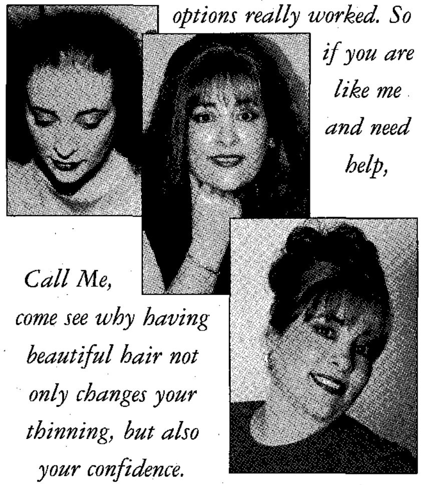

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Registry Wrap-Up

HERE ARE STORES THAT LET YOU REGISTER *—and your guests shop—online or in person. Now one aspect of setting up your new home is a breeze.*

MACY'S

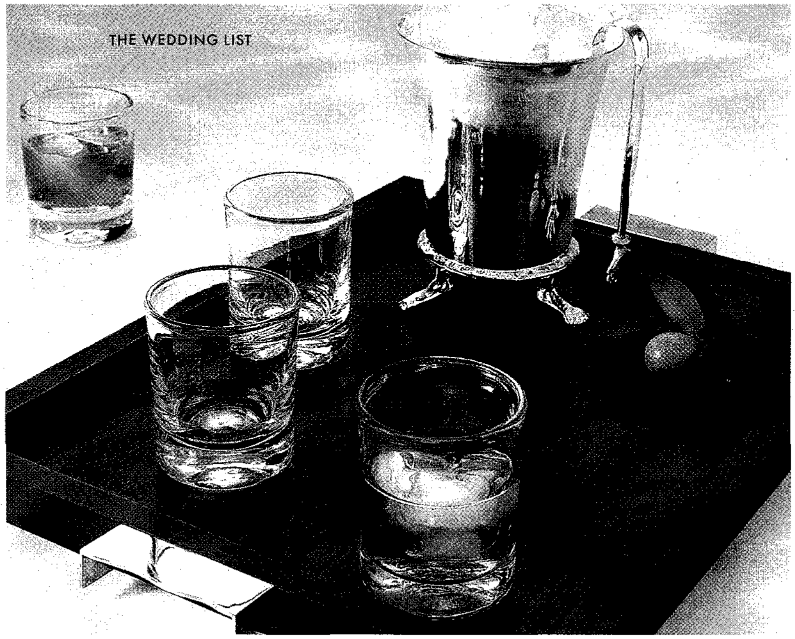
At **Macy's** (151 W. 34th St., 1-800-44-WEDDING; www.macys.weddingchannel.com) you can choose from traditional items, like china, silver, and crystal, as well as intimate apparel, luggage, and cosmetics. In the traditional realm, many couples are registering for formal dinnerware, and, like in wedding jewelry, platinum is hot. "We're seeing platinum borders on stemware, and platinum borders on their china," says Linda Lee, group vice president, bridal registry at Macy's. In addition, many couples are choosing brushed flatware. Registries are available at more than 300 Federated Department Stores nationwide, including Bon Marche, Rich's, Lazarus, Goldsmiths, and Burdines.

THE WEDDING LIST

Registering at **The Wedding List** (29 E. 73rd St., 1-800-345-7795; www.theweddinglist. com) is a most genteel experience. When you arrive at the East Side townhouse, you'll be asked to settle into a comfortable sofa and enjoy a cup of tea or a glass of champagne while you select your gifts. You can choose from the many one-of-a-kind items from more than 200 manufacturers that CEO Gregg Renfrew and her British co-founder Nicole Hindmarch have collected together and showcase in their New York, London, and Boston boutiques as well as on their Web site www.theweddinglist.com. The Wedding List is also the exclusive wedding registry at select Nordstrom stores and at Nordstrom.com.

Publicist Sarah Johnson, 31, and fiance David Conroy, 37, of Stamford, CT, registered at The Wedding List for two reasons: one, they loved the upscale, quality products, like the caviar and vodka server set they included on the registry list for their June 3, 2000

MACY'S


THE WEDDING LIST

wedding. "This fits our lifestyle," says Sarah. And, two, "All of our friends are addicted to the Internet and will love the fact that The Wedding List's Web site has pictures of the items we registered for, not just the name of something," she adds.

Photo: Sarah Merians Photography & Co.

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NANCY KOLTES AT HOME

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Blending his-and-her styles doesn't have to be intimidating. "We encourage newlyweds seeking to infuse their new home with personal style to keep involved during the design process," Laurie Messman of **Ligne Roset** (155 Wooster St. at Houston St., 253-5629; 1090 Third Ave. at 64th St., 794-2903; 200 Lexington Ave. at 33rd St., 685-1099; 180 Post Road East, Westport, CT, 203-221-8499), a preeminent French manufacturer of contemporary furnishings that strives to simplify the home design process.

"We are happy to work with designers," says Messman. "But we believe that the client deserves the option of working with us, too. "In that spirit, Ligne Roset offers the same fair price to the consumer as to the trade, so outfitting a home or apartment, particularly for newlyweds, becomes a less daunting proposition.

NANCY KOLTES AT HOME

Nancy Koltes at Home (31 Spring St., 219-2271) offers an inspired collection of the finest linens for the home, most of which are designed by Koltes herself. One of her current offerings is a series of woven bed linens, one called Eleanor's Ribbon, which features a simple ribbon inset in Egyptian cotton, explains VP of Merchandising Andrew Sedlock. Besides lovely linens, what makes this a must-visit is its feather and down department. "We're the only place in New York," says Sedlock, "that has Scandia Down products."

Invitations Via The Internet

ALPINE CREATIVE GROUP

The Internet is a fabulous tool for viewing the latest designs and creations at **Alpine Creative Group** (159 W. 25th St., 989-4198 or 1-800-289-6507; www.alpineinvite.com), a full-service invitation company that can create a host of printed materials for weddings, bridal showers, and more. "However, since wedding invitations require a tactile experience," says President Laura Leigh, "clients still need to visit our showroom" to get a first-hand view of Alpine's offerings.

What's great about getting a preview of product online is "their visit will be shortened because they come with a more defined idea of which colors, shapes and style suit the spirit of their relationship – and their wedding," she adds.

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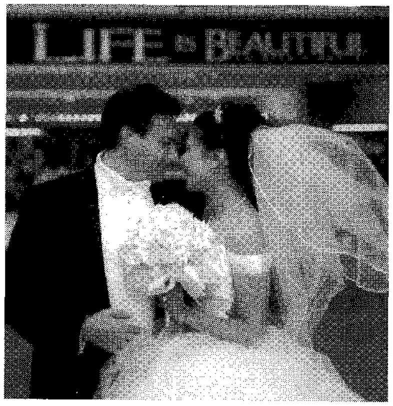

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INTERNATIONAL HAIR SALON

International Hair Salon (48 E. 43rd St., 2nd Floor; 883-6620; call for other locations; www.internationalhairsalon.com) specializes in a unique "hair addition" procedure for solving fine and thinning hair problems. Also offered: extensions, wigs, color, and traditional salon services. Now at an exciting, new, 3,000 square-foot location, International Hair Salon also provides facials, manicures, and laser hair removal for the most important time of your life.

LIA SCHORR SKIN CARE

Lia Schorr of **Lia Schorr Skin Care** (686 Lexington Ave., 4th Floor, 486-9670 or 1-800-782-7212; www.liaschorr.com) recommends that brides schedule four consecutive facials up to two weeks before the wedding to clean skin. This leading full-service salon in midtown can also host a pampering bridal shower for your bridal party.

LEMETRIC HAIR CENTER FOR WOMEN

LeMetric Hair Center for Women (124 E. 40th St. Suite 601, 986-5620 or 1-800-217-9052; wwwlemetric.com) focuses on women who have lost their hair or who have thinning hair. "The last thing they want at a big event is a shiny scalp," says owner Elline Surianello. LeMetric can give brides, their mother, or other women the fuller-looking head of hair they always dreamed of for the wedding day and beyond.

DONCOSA IMAGES

The Microdot™ Process by **Doncosa Images** (133 E. 58th St., Suite 901, 1-888-7087 or 1-800-IMAGES-3; call (toll-free) for other locations; www.doncosa.com) is a nonsurgical technique for women who experience fine, thinning hair, resulting in a safe and discreet way to thicker, longer, more luxurious hair. In less than three hours, strands of 100 percent human hair are added—one at a time. Experience the ultimate in hair enhancement for the big day and in the future.

SEQUENCE

Sequence (1-888-BLEND-88; www.sequencehair.com) offers a process that President Dino Dondiego invented called hair

Photo top right: Fred Marcus Photography

Blending,™ and women who have fine or thin hair use it because they want fuller looking hair or because they want a new look for a special occasion, like a wedding. "We actually add one hair at a time in between their own hair," says Dondiego, "and we can blend in different colors, tones, and textures."

COMPLETELY BARE

Who wants to worry about having to shave on her big day? Lucky for New York brides there is **completely bare** (764 Madison Ave., 717-9300; 12 Chase Rd., Scarsdale, NY, 914-713-0200; www.completelybare.com). To refresh and brighten your skin, this swank spa on Madison Avenue, as well as their new Scarsdale location, specializes in photo-epilation, the light-assisted permanent hair reduction technique that's customized, noninvasive, and also for men. Owner Cindy Barshop suggests Enhanced Micro-Dermabrasion and the Techno face-lift, the ultimate in pampering, to leave your skin absolutely glowing for your special day.

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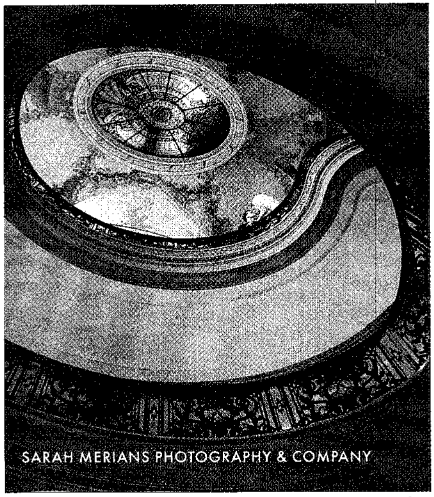
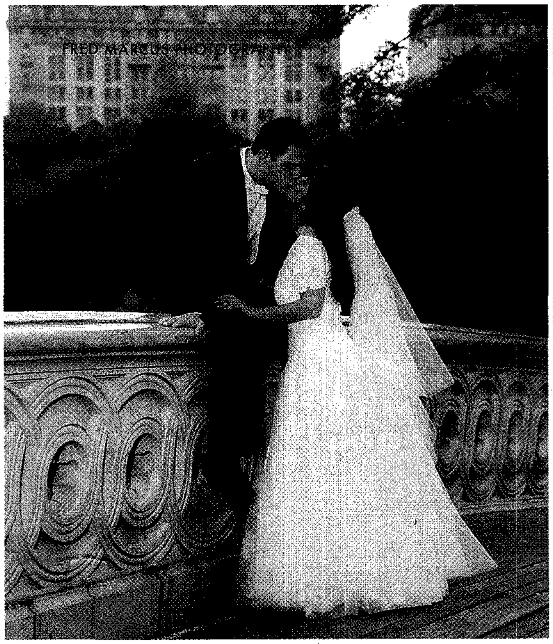

SARAH MERIANS PHOTOGRAPHY & COMPANY

SARAH MERIANS PHOTOGRAPHY & COMPANY


FRED MARCUS PHOTOGRAPHY

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Picture Perfect

SARAH MERIANS PHOTOGRAPHY & CO.

At **Sarah Merians Photography & Company** (104 Fifth Ave., 4th Floor, 633-0502; www.sarahmerians.com), you can choose from among a staff of 13 unique photographers, each of whom offers a distinctive style, ranging from traditional to photojournalistic. "Couples choose the photographer who best reflects their personal style," says Merians, herself an accomplished photographer. "We are with you every step of the way – from the engagement portrait to the finished artistic album." Visit the studio or Web site to view samples.

FRED MARCUS PHOTOGRAPHY

Forget the same old wedding video. At **Fred Marcus Photography** (245 W. 72nd St., 873-5588; www.fredmarcus.com), they're capturing weddings on DVD. As far as "regular" photography goes, "black and white photography, in conjunction with traditional color photography, is still the hottest thing," says President Andy Marcus. Fred Marcus is the recommended photographer at The Plaza and Pierre hotels. You can visit the company's Web site and check out more than 50 photographs of parties covered by Fred Marcus.

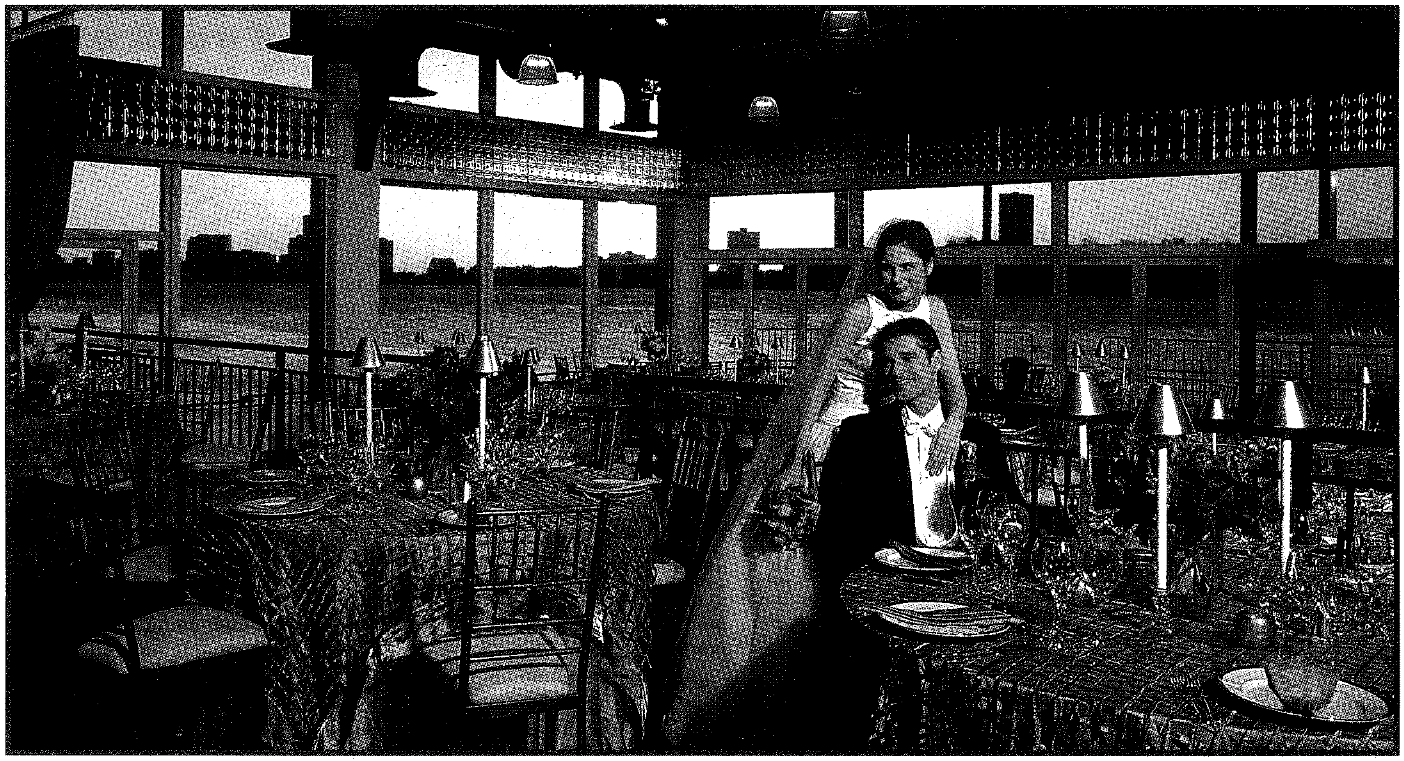
CYNTEX NYC PHOTOGRAPHERS

"We consider ourselves a small boutique studio," says Bruce Deutsch, owner of **Cyntex NYC Photographers** (18 E. 41st St., 679-6342). "What we do best is what I call 'unconstructed photography' – that is we capture an entire affair but stay away from too many posed photographs, which tend to make people uncomfortable." Besides capturing the event as is, Cyntex prides itself on showcasing the inherent beauty in the natural backgrounds at weddings, whether they are New York City landmarks or the grounds of the reception site.

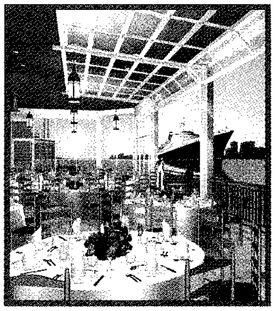
Introducing Manhattan's most romantic new wedding site:

THE LIGHTHOUSE

A bit of old New York right on the Hudson



Enjoy your wedding dinner indoors or out!



With waves lapping at the deck, wraparound windows and lively river views everywhere, THE LIGHTHOUSE at Chelsea Piers offers you an extraordinary experience: you truly feel you are aboard a luxury liner about to embark on a romantic ocean voyage. Once you pass through the entrance gates of THE LIGHTHOUSE, you're in another world, recalling the warmth and charm of a more gracious time. Set amid a vibrant panorama at the tip of Pier 61, Chelsea Piers, THE LIGHTHOUSE is neither too large nor too small. 12,000 square feet of airy, flexible space provide the perfect setting for weddings and other events hosting 100 to 600. If you wish, guests can enjoy your wedding dinner (or cocktails) completely outdoors on the expansive deck, a rarity in Manhattan party places. Like PIER SIXTY, its adjacent sister site, THE LIGHTHOUSE offers every luxury, all amenities and easy accessibility. Indoors or out, what further distinguishes THE LIGHTHOUSE is the outstanding Abigail Kirsch cuisine and service.

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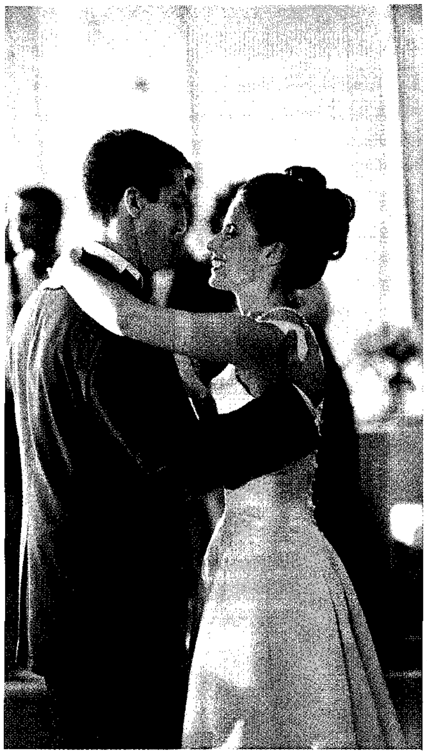
Christina Pfeufer Distinctive Floral Designs; Bridal gown: Vera Wang; Full-dress suit: Zeller Tuxedos & Limousines, Manhattan



STE G MUSIC ENSEMBLES

That's Entertainment

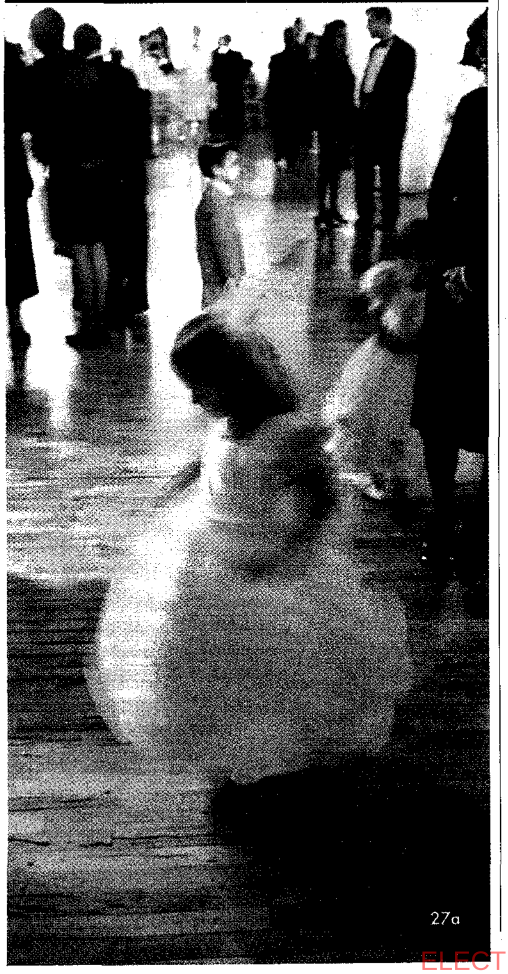
KEN GROSS ORCHESTRAS

For fabulous party entertainment, there's **Ken Gross Orchestras** (1-800-688-4480). "By performing a mix of music with pizzazz that reflects the taste of the bridal couple," says Juilliard-trained bandleader Ken Gross, "we fill the dance floor with guests of all ages." Gross offers set bands whose popularity is based on the top quality of their musicians and vocalists as well as their mastery of a broad range of music, including swing, contemporary standards, Motown, R&B, plus a variety of ethnic styles.

STERLING MUSIC ENSEMBLES

What makes **Sterling Music Ensembles** (141 E. 33rd St., Suite 3J, 481-7697; www.sterlingmusic.com) unique among wedding entertainers is that fact that Sterling, specializing in wedding ceremony music, is a small company. "So, you deal directly with the musicians who will perform at your wedding, not an agency," explains Allegra Klein, founder of Sterling and a classically trained violinist. Check out Sterling's Web site to view the extensive repertoire of wedding music.

Photography: top and bottom left, and opposite pg. bottom - Fred Marcus Photography; center, top right and opposite pg. top - Sarah Merians Photography & Co.



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Photography: top left - Sarah Merians Photography & Co.;
top center - Fred Marcus Photography;
top right - Cyntex NYC Photographers

Reception Directory

ORIGINALLY, MICHELE AND RUPERT HEMMINGS *didn't even consider the* **RIHGA Royal Hotel** *for their January 15, 2000 wedding. In fact, they didn't know it existed. All the couple knew was that they wanted their reception at a venue with a great view. After pricing sites all over Manhattan, they finally found themselves at the RIHGA. How? The catering manager at one of the other venues that wouldn't work for Michele and Rupert recommended the RIHGA. "If it hadn't been for the industry recommendation, we wouldn't have looked there," recalls Michele, an opera singer; Rupert, a stage manager at the New York City Opera. After visiting the RIHGA, the Hemmings booked the hotel's Gershwin Penthouse, which offers sweeping views of Manhattan. Not only did Michele and Rupert get the view they wanted, but they and their 92 guests were treated to a marvelous menu. "The food was spectacular, really elegant, and well prepared," recalls Michele. Their menu, chosen from the hotel's acclaimed Halcyon restaurant, included filet mignon and swordfish. And ,the service. "They bent over backwards for us," she says. Their only complaint? It ended all too quickly.*

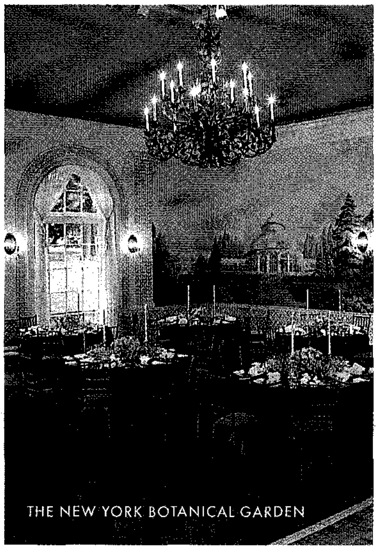
There are numerous New York area venues that can make your ceremony and reception dreams come true. Read on to discover some of New York's finest.

ABIGAIL KIRSCH AT THE LIGHTHOUSE CHELSEA PIERS

23rd St. and Hudson River, 336-6146;
www,chelseapiers.com/lighthouse

Manhattan's newest waterfront wedding site, **The Lighthouse** is set amidst a vibrant Hudson River panorama at the tip of Pier 61 at Chelsea Piers.

ABIGAIL KIRSCH AT THE LIGHTHOUSE CHELSEA PIERS


THE NEW YORK BOTANICAL GARDEN

With waves lapping at the deck, wraparound windows, and river views everywhere, the Lighthouse offers an extraordinary experience – you feel as if you are aboard a luxury liner about to embark on a romantic ocean voyage. The Lighthouse offers 12,000-square feet of airy, flexible space for weddings and other events hosting 100 to 600. In addition, there is a large deck available for dinner or cocktails outdoors.

ABIGAIL KIRSCH AT THE NEW YORK BOTANICAL GARDEN

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Just 25 minutes from Manhattan, The Garden Terrace Room at **The New York Botanical Garden** brings the glories of The Garden inside with magnificent murals. Under the aegis of Abigail Kirsch, the food and service is impeccable. Open year-round with an outdoor chapel area, The Garden Terrace Room accom-

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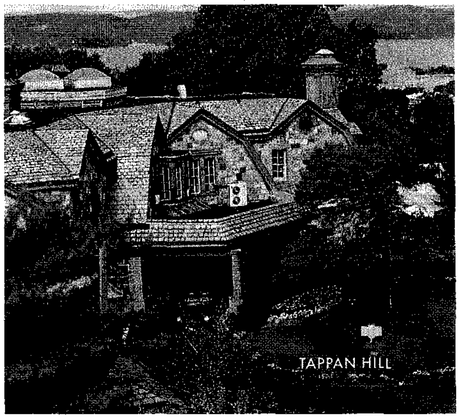


modates up to 350 for a seated dinner and dancing or 600 for a cocktail reception.

ABIGAIL KIRSCH AT TAPPAN HILL

81 Highland Ave., Tarrytown, NY,
914-6313030; www.abigailkirsch.com

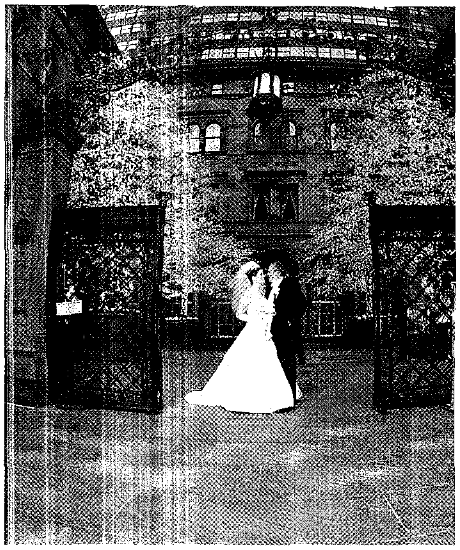
Landmark mansion overlooking the Hudson River with dazzling views on an estate once owned by Mark Twain, this romantic country setting is just 45 minutes from Manhattan. It offers outdoor ceremony areas, rolling lawns, and the superb food and service of Abigail Kirsch. Serves 290 for dinner and dancing and up to 600 for a cocktail reception.

BRIDGEWATERS

11 Fulton St., 608-7400;
www.bridgewatersnyc.com

The flexible, 28,000 square-foot space in this riverfront, landmark building offers a choice of rooms for your ceremony and party – whether you're planning an intimate wedding for 60 or want to raise the roof with 500. Panoramic windows overlook New York harbor, the Brooklyn Bridge, and the Wall Street skyline. With its

BRIDGEWATERS



striking setting and chef Chris Siversen's delectable wedding brunch, Bridgewaters is an ideal spot for an afternoon wedding. Or for affairs in the evening, a five-hour reception here can include an open bar, butlered hors d'oeuvres and cocktails served outdoors on the cobblestone, wraparound terraces, a four-course seated dinner, a choice of wines, and a customized cake.

FITZPATRICK MANHATTAN HOTEL

687 Lexington Ave., 784-2636
Fitzpatrick Grand Central Hotel
141 E. 44th St., 351-6872;
www.fitzpatrickhotels.com

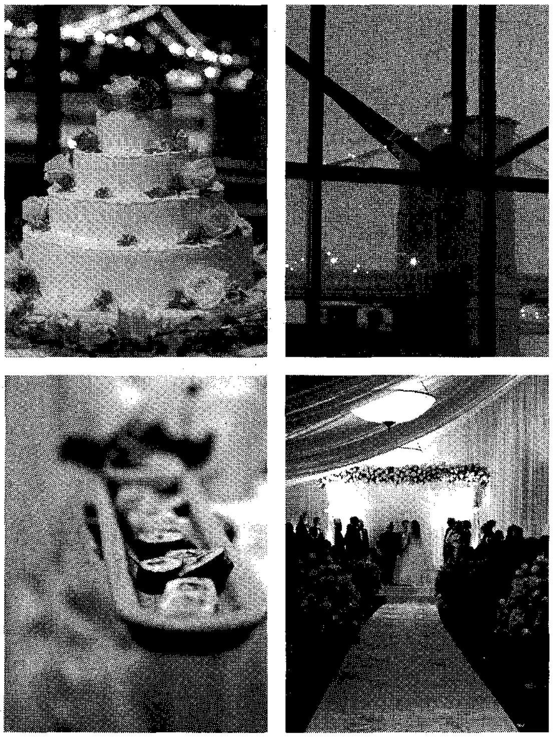
These boutique hotels, featuring traditional Irish hospitality with impeccable European service, tasteful furnishings, and Irish bedding and linens, offer an affordable way to have an intimate in-town wedding for up to 50 guests. Actor Liam Neeson housed his out-of-town guests here when he married Natasha Richardson.

THE FOUNTAINHEAD

55 Quaker Ridge Rd.,
New Rochelle, NY, 914-235-4400

A $5 million renovation has made this luxurious catering facility feel even more like a

Photo top right: Cyntex NYC Photographers



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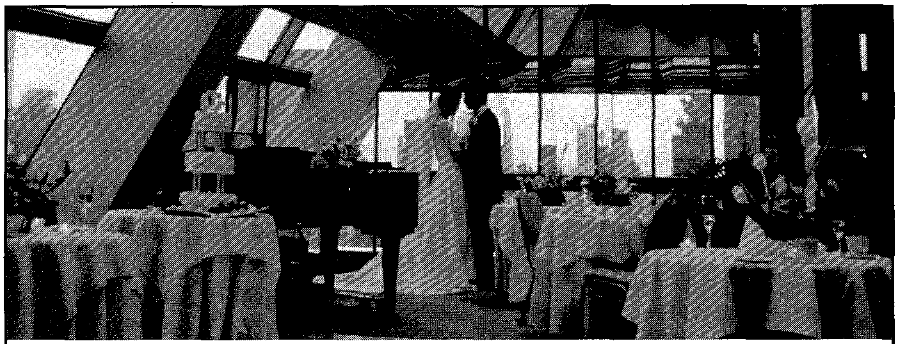

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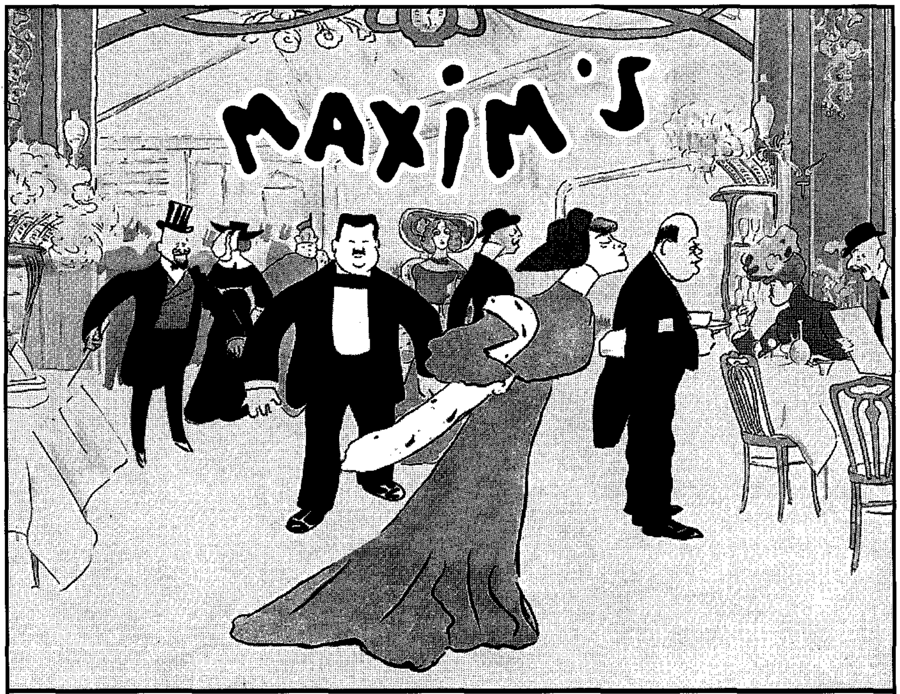

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private mansion. Its charm includes a glass-enclosed atrium, marble foyer, waterfall, and working fireplaces. The Fountainhead specializes in creating elegant custom events for up to 500 people.

GLEN ISLAND HARBOUR CLUB

Glen Island Park,
New Rochelle, NY, 914-636-6500

This extraordinary setting is now the tri-state's premier waterfront location. Uniquely situated on a secluded island with a park backdrop, Glen Island offers dramatic water views from every corner, New York skyline bridges in the distance, and a storybook chapel. All this and fabulous food will make your wedding truly special.

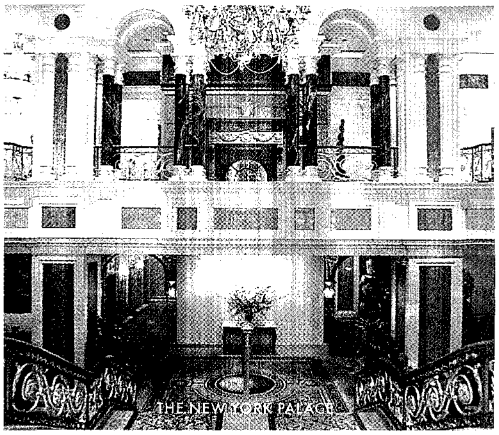
LAURA BELLE

120 W. 43rd St.
819-1000; www.laurabelle.com

The heart of **Laura Belle** is its three-tiered room that is classic and dazzling with two staircases descending onto a Balanchine dance floor. Simply elegant and sophisticated, Laura Belle can provide an intimate setting for large or small weddings.

LAURA BELLE

THE MARK


THE NEW YORK PALACE

THE MARK

25 E. 77th St., 744-4300 or 1-800-THE MARK; www.markhotel.com

Wedding guests ascend to the private, 3,500 square-foot banquet area on the second floor of this landmark hotel via a spiral stairway. **The Mark**'s wedding site is sub-divisible into six rooms serving 350 for receptions or 180 for sit-down dinners.

MAXIM'S

680 Madison Ave., 751-5111;
www.maxims-de-paris.com

Most people know Le Bistrot de **Maxim**'s as a boite for lunch and dinner, but few realize that upstairs at Maxim's is ideal for special events, like weddings. These three rooms, complete with mirrors, dark wood accents, and Art Nouveau paintings, can accommodate a ceremony and cocktails for up to 600 and a buffet for up to 180. Enjoy Maxim's French food with American accents by chef Eric Gonzalez and exquisite flowers by the in-house floral shop. To see photos, log on to the Web site.

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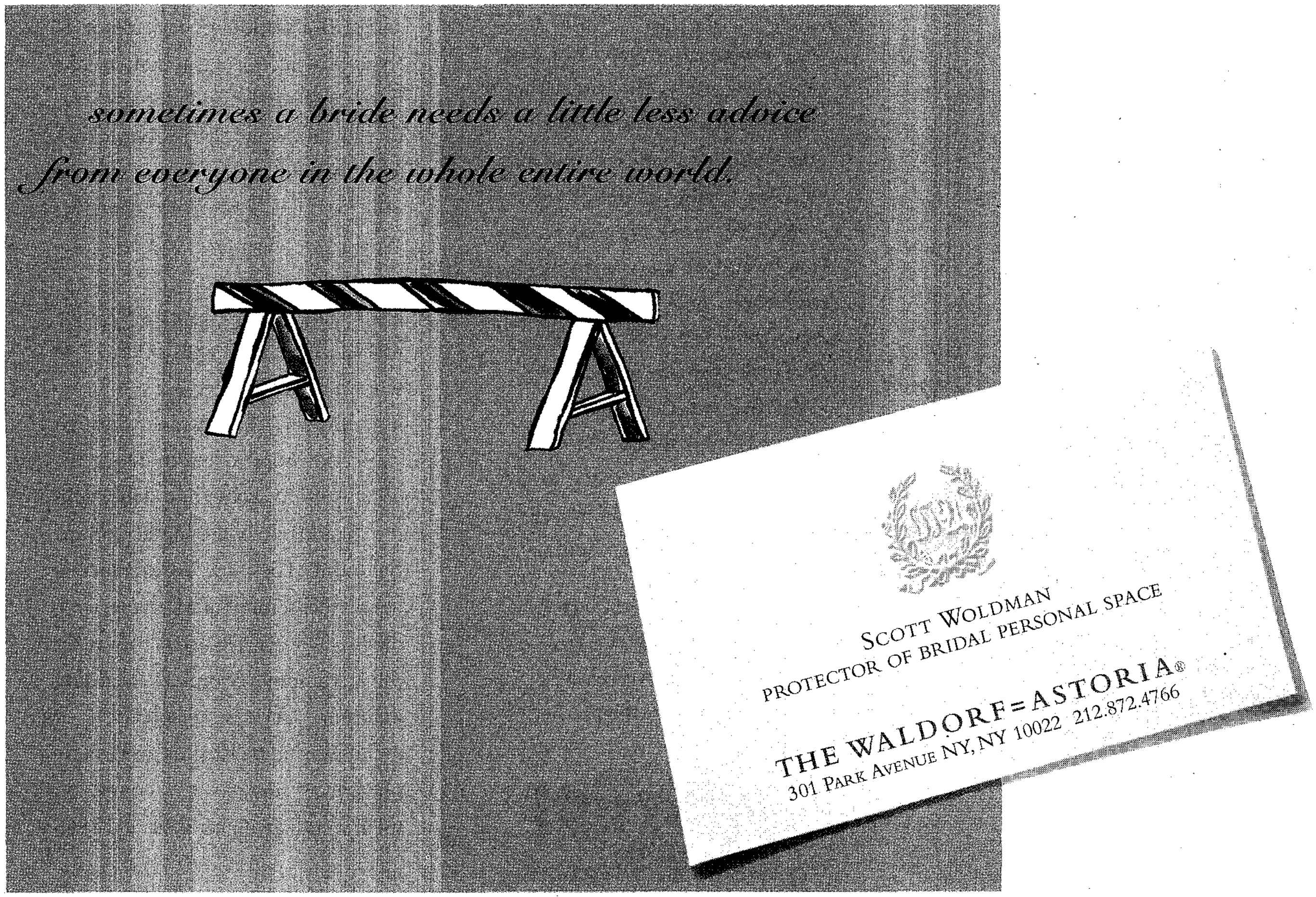
Whether you have your wedding at the **New York Marriott Financial Center** or the **New York Marriott World Trade Center**, yours will be the only wedding the hotel hosts that day. Each couple is given personal attention from the chef, who works to create a special menu for


sometimes a bride needs a little less advice from everyone in the whole entire world.

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Contact our Catering Department at 212-744-4300 for an appointment.

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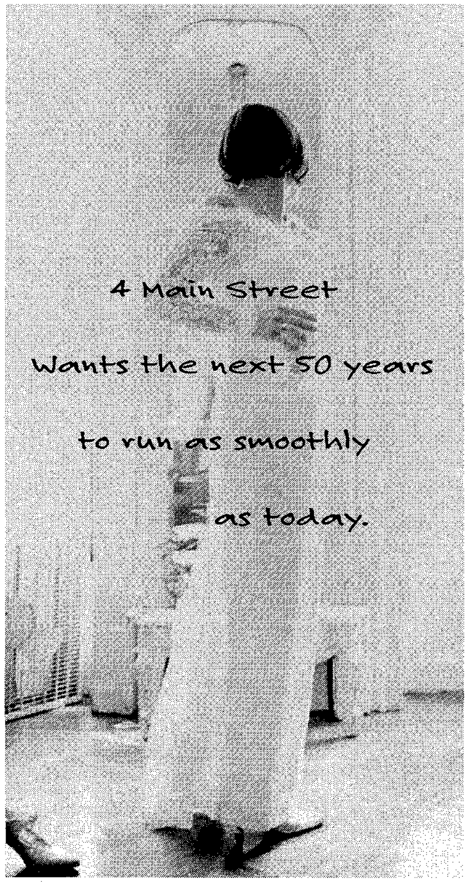
NEW YORK

Madison Avenue at East 77th Street, New York. Call 212-744-4300 or 1-800-THE MARK



We'll make sure your big day goes perfectly. Our wedding coordinators will manage everything so you won't have to. Like taking care of every detail for your special reception in one of our beautiful ballrooms. And our convenient downtown location is the perfect spot for your overnight guests. Call one of our catering specialists at 212/266-6145. Because while a marriage takes a lot of work, the wedding shouldn't.

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Photo: Fred Marcus Photography

your special day. Plus, each couple is assigned a wedding coordinator of their own at no extra charge. The hotels can accommodate party sizes of the following: at the New York Marriott Financial Center, 50 to 300; at the New York Marriott World Trade Center, 50 to 500.

THE NEW YORK PALACE

455 Madison Ave., 888-7000;
www.newyorkpalace.com

From a grand entrance through the hotel's landmark courtyard to dinner and dancing in the beautiful, oval-shaped Villard Ballroom, **The New York Palace** is the perfect setting for a fairytale wedding. The hotel also offers rooms for the ceremony, complete wedding planning services, a selection of menus, including Kosher, and a complimentary suite for the couple on their wedding night. Call 303-7766

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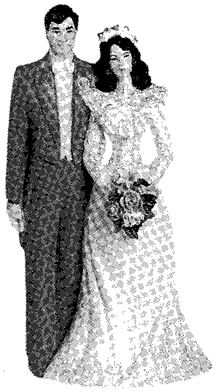

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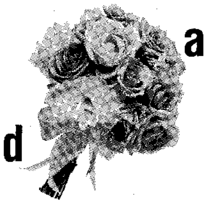

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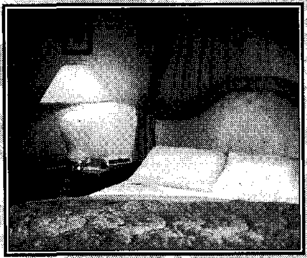

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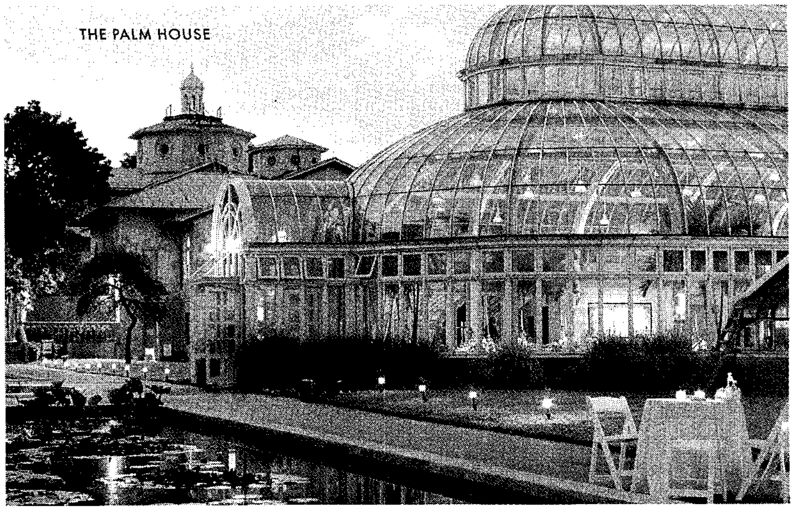

for the catering department. You can also review floor plans and photos of The New York Palace at the Web site www.newyorkpalace.com.

THE PALM HOUSE AT THE BROOKLYN BOTANIC GARDEN

1000 Washington Ave.,
Brooklyn, NY 718-398-2400;
www.palmhouse.com

The setting is unlike any other in New York. **The Brooklyn Botanic Garden's** 52 acres, including the rose garden, Japanese garden, and the Victorian greenhouse, designed by Stanford White, can all be the setting for a memorable wedding and reception. The magic of the setting is enhanced by the American-style cuisine created exclusively for each bride and groom by Charles, Sally, and Charles Krause caterers.

THE PENINSULA NEW YORK

700 Fifth Ave., 956-2888 or 1-800-262-9467;www.peninsula.com

For intimate and elegant weddings, **The Peninsula New York** is an ideal venue. All of the hotel's banquet rooms are newly redesigned and the largest, The Grande Salle, accommodates up to 120 guests. From May through October, the hotel's popular Pen-Top Bar & Terrace, with its sweeping views of the Manhattan skyline, offers a dramatic setting for any affair. Indulge in pre- or post-wedding relaxation and rejuvenation at the tri-level The Peninsula Spa.

PRESTIGE YACHT CHARTERS

28 Sulgrave Rd., Scarsdale, NY
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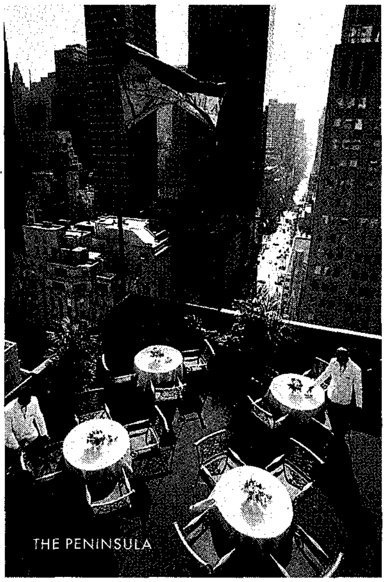
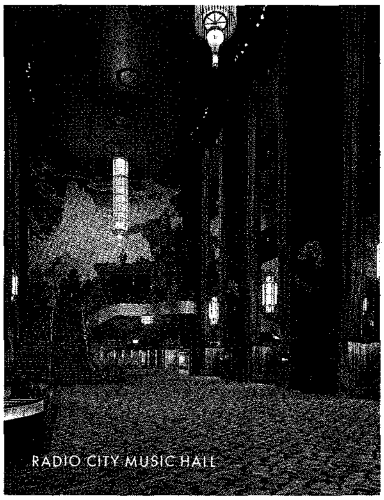
From an intimate reception of 25 guests to a grand gala for 500, these world-class yachts accommodate guests in comfort and style. **Prestige Yacht Charters** feature unforgettable settings, elegant interiors, on-board ceremonies, and imaginative cuisines. Departures are available throughout the metropolitan area.

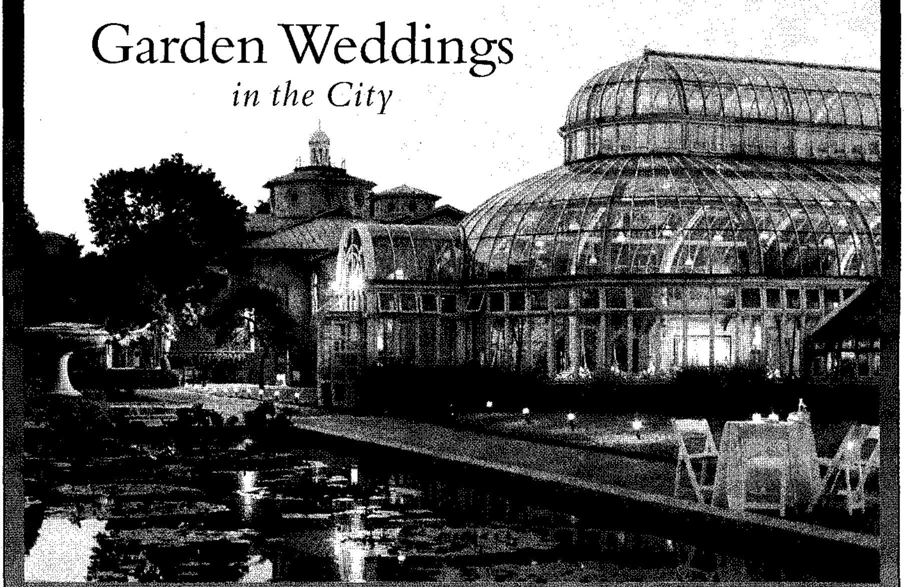

THE PENINSULA

RADIO CITY MUSIC HALL

1260 Avenue of the Americas
465-6106; www.radiocity.com

One of the grandest places to hold a special occasion is one you'd probably never consider: **Radio City Music Hall.** Since 1932, Radio City Music Hall has been synonymous with the very best in entertainment. In 2000 and beyond, Radio City offers event planners an unmatched combination


RADIO CITY MUSIC HALL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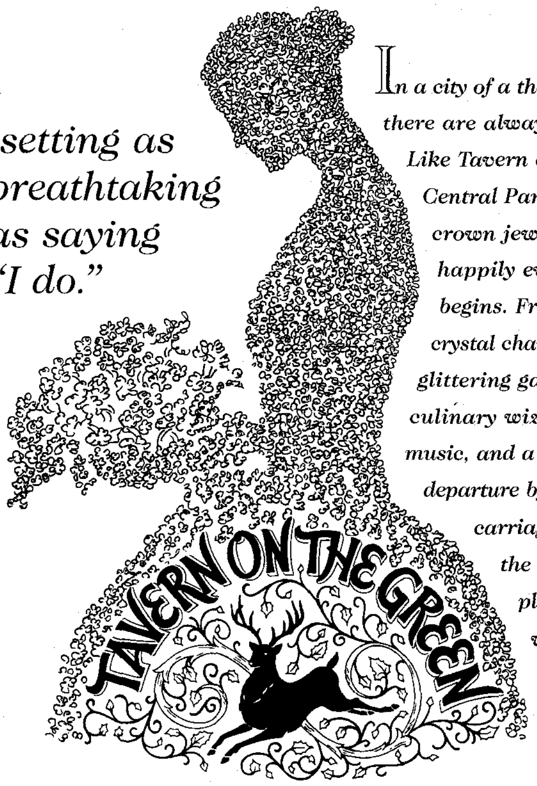
"This team will create a 'flawless wedding' or other fete for up to 300 (or 400 for cocktails); served by an 'accommodating staff', the 'tasty' menus offer American-Eclectic fare and Kosher meals are available." — *1999-2000 Zagat Survey Marketplace*
718.398.2400 www.palmhouse.com



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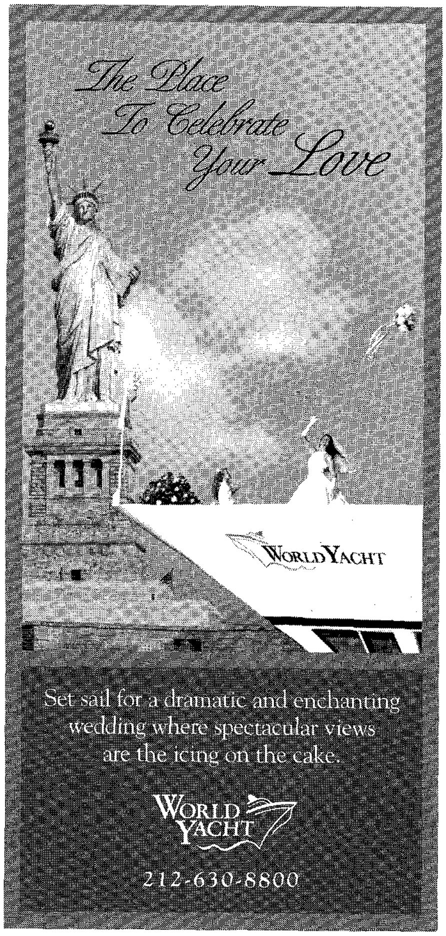
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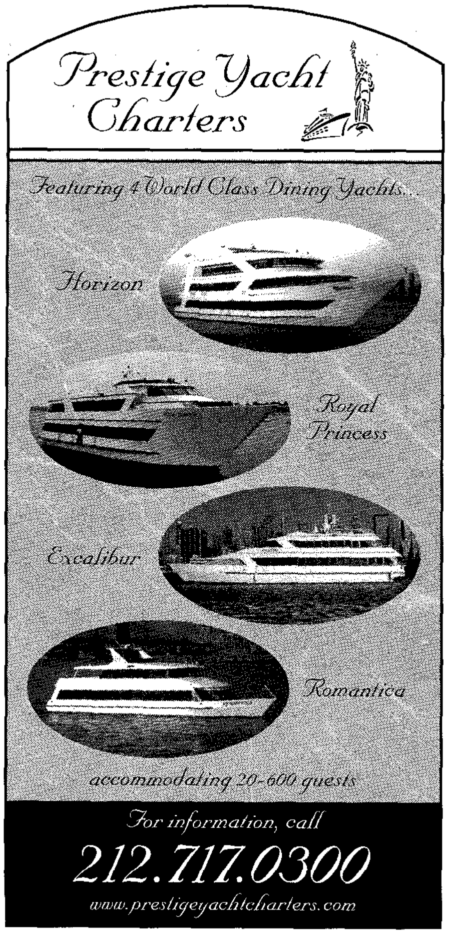
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of place and space. You can choose to have your event in one of four areas of Radio City Music Hall: The Great Stage, home to the legendary Rockettes; The Grand Foyer, which offers 60-foot high gold-leaf ceilings, the grand staircase, and can accommodate up to 500 guests; The Grand Lounge, a modern space encompassing 6,000 square-feet, where up to 200 guests can enjoy a sit-down dinner; and The Roxy Suite, an Art Deco masterpiece and former private apartment, which is perfect for cocktail receptions for up to 75 people. You may view all of these spaces on Radio City Music Hall's Web site.

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The **Regal U.N. Plaza** offers elegant facilities with fabulous views, and complete wedding coordination – from ceremony to wedding cake. Menus are varied with an international flair. Champagne and strawberries greet the bride and groom in their complimentary one-bedroom suite.

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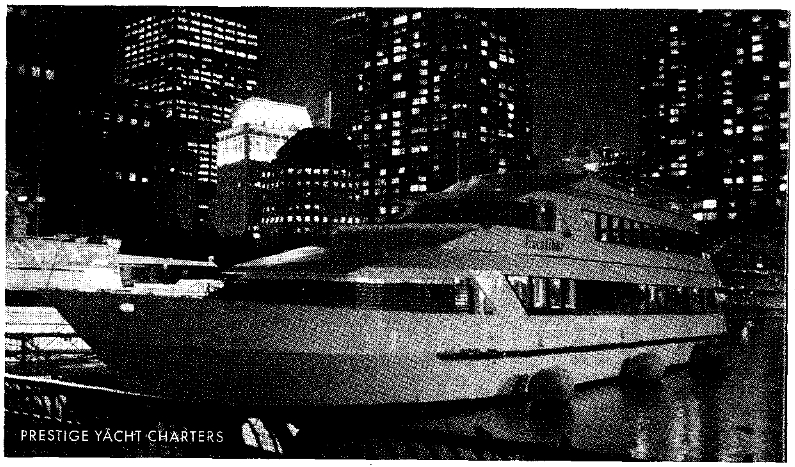
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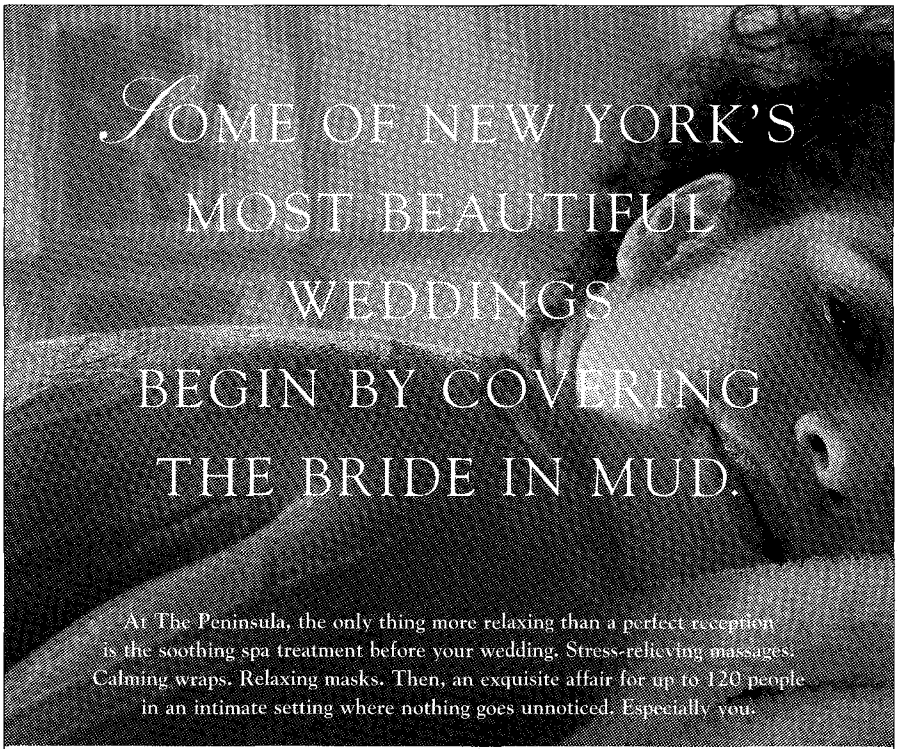

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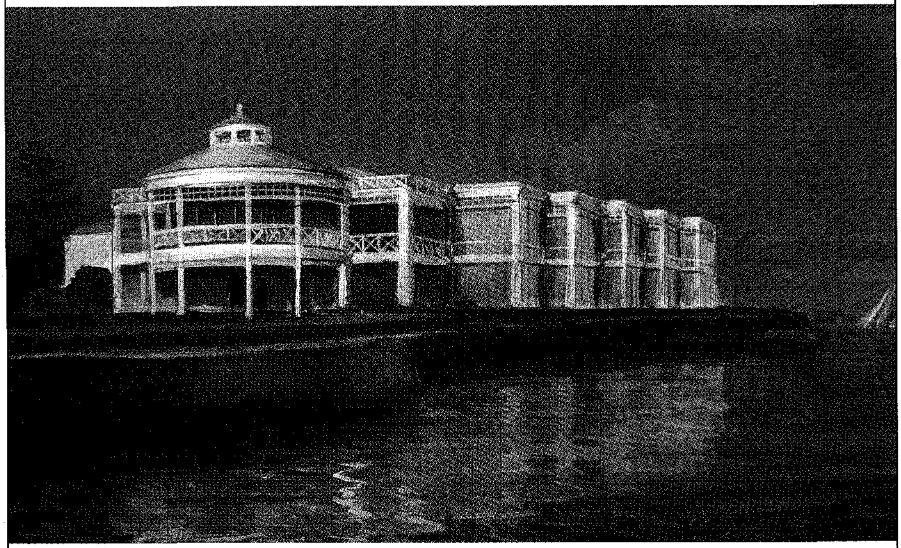

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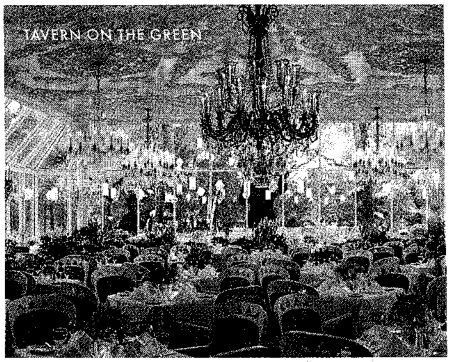

from floral arrangements, to photography to entertainment, party favors, and the wedding cake. Tavern on the Green's Web site lets you take a virtual tour of the various rooms, submit dates for consideration to the private dining group, and work with possible wedding budgets online.

WALDORF=ASTORIA

301 Park Ave., 355-3000;
www.waldorfastoria.com

The beauty of a hotel like the **Waldorf=Astoria** is that there are so many different venues for a wedding or special occasion. They range from an intimate gathering of up to 80 in the Royal Suite, former residence of the Duke and Duchess of Windsor, in the Waldorf Towers to an elaborate extravaganza in The Grand Ballroom, where

WALDORF=ASTORIA

THE WATER CLUB

1,600 can enjoy dinner and dancing. In addition, the Waldorf=Astoria recently added a new corridor from Park Avenue to the hotel's elevators, allowing couples to reserve the entire Park Avenue lobby, with its grand columns, marvelous mosaics, and fabulous friezes, for their affair. The adjoining Hilton and Empire Suites may be used as well.

THE WATER CLUB

On the East River at 30th Street
545-1155; www.thewaterclub.com

With spectacular views of the East River and outstanding cuisine, **The Water Club** is one of New York's most dramatic settings for weddings. Banquet facilities are split among three rooms and can accommodate 70 to 1,000 guests.

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1 World Trade Center, 524-7033
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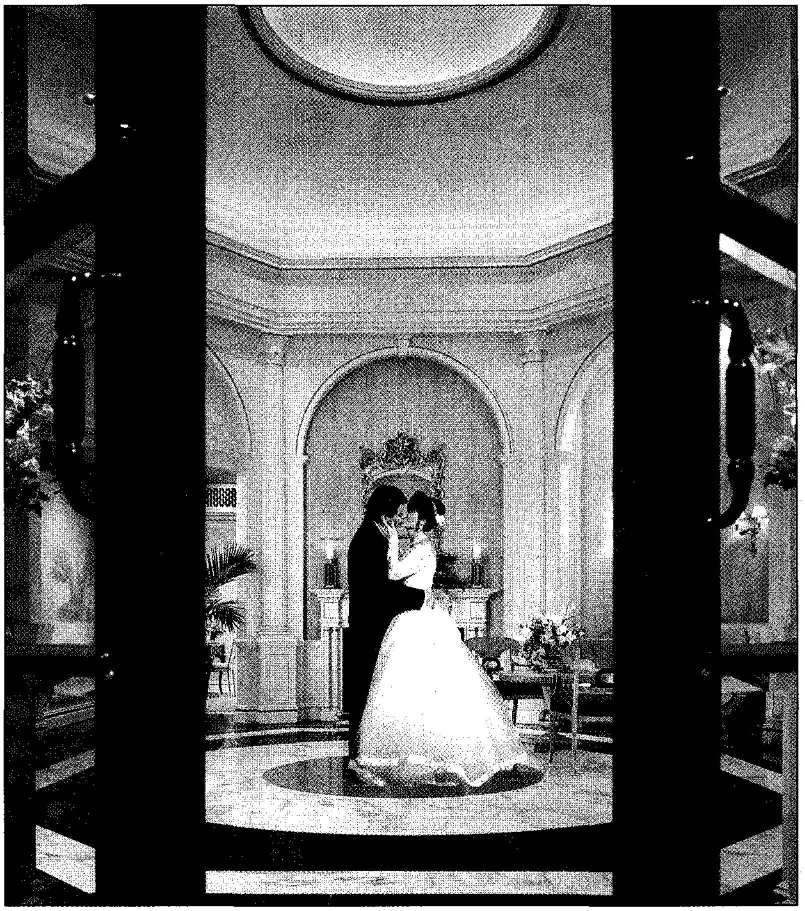
There's nothing like a wedding at **Windows on the World.** Soaring one-quarter of a mile above New York City, Windows on the World offers every amenity imaginable. The staff will attend to every



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The Fountainhead
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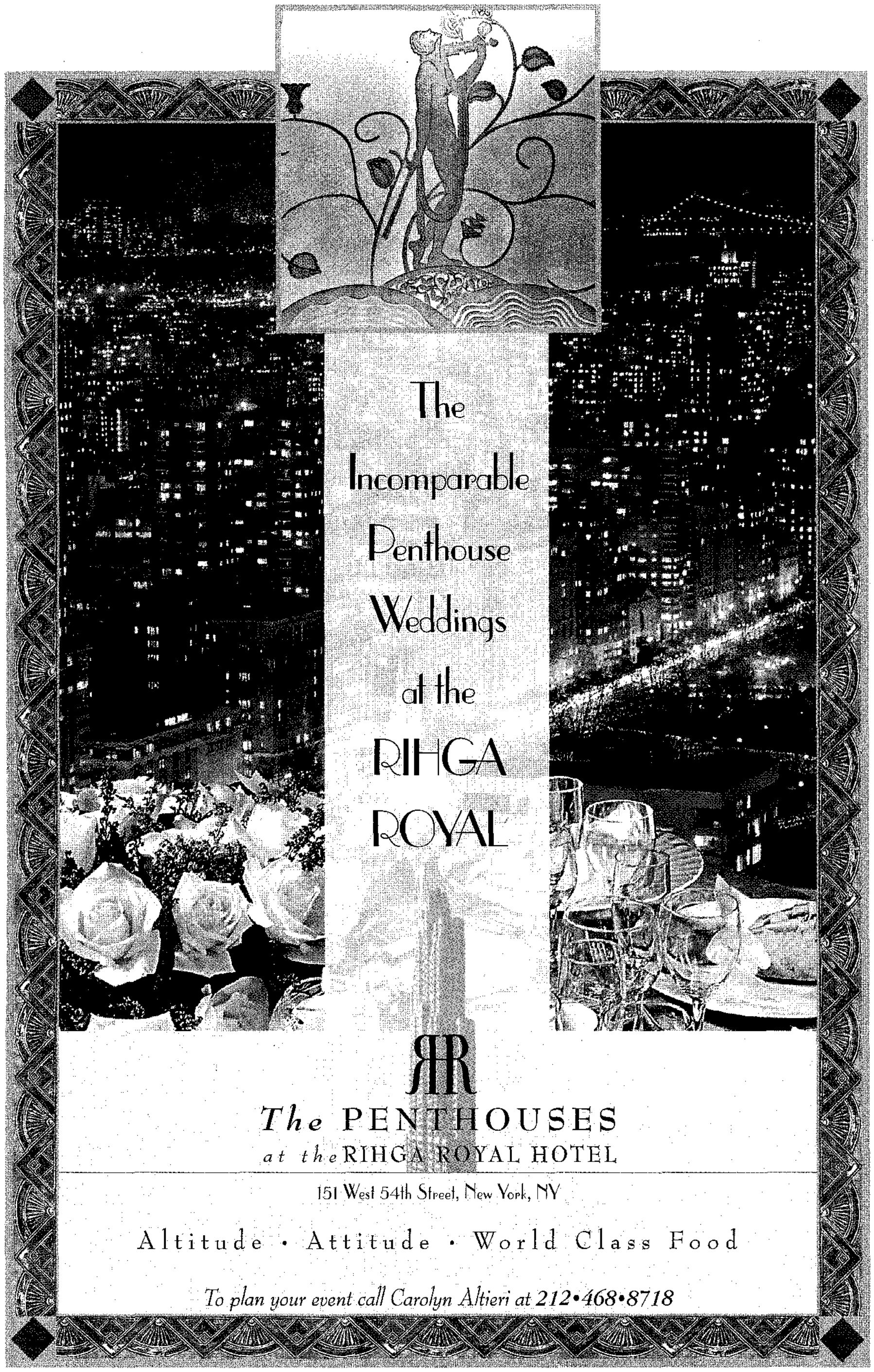
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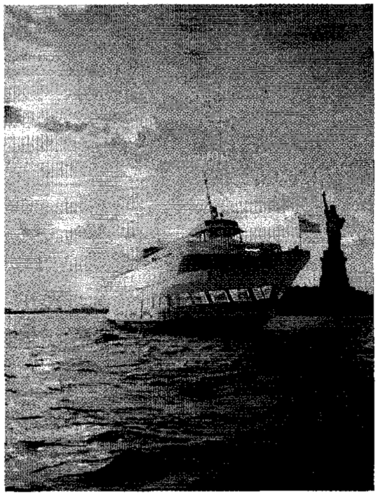
Pier 81, W. 41st St. and
the Hudson River, 630-8800;
www.worldyacht.com

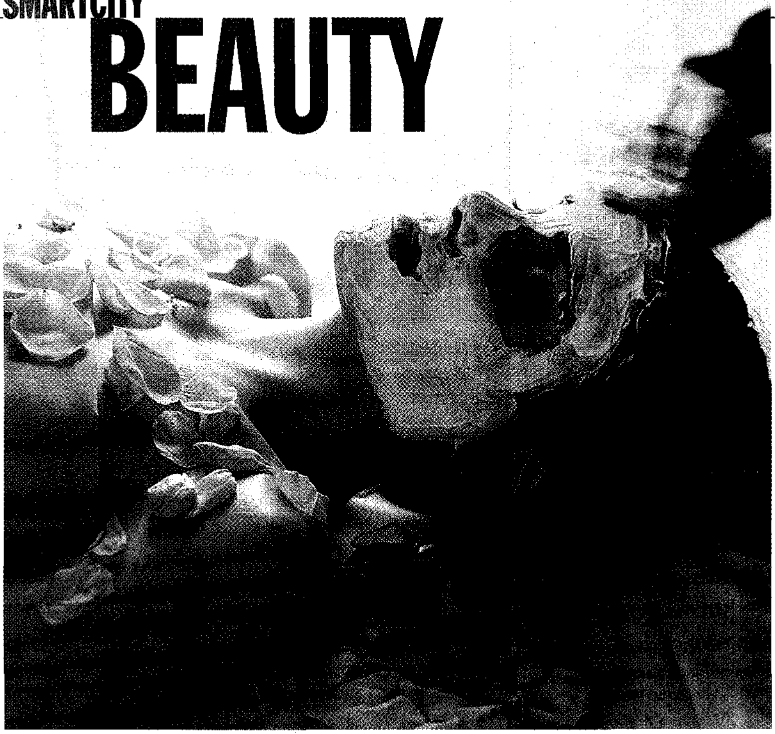
Nothing is as romantic as a wedding at sea, and of the five spacious yachts in the **World Yacht** fleet, the "Inamorata" is the epitome of wedding romance. Recently refurbished, this yacht features a private bridal suite, a decorative fireplace, and a majestic, spiral staircase for a truly grand entrance. These yachts can accommodate wedding parties up to 500 people.

WORLD YACHT



SMARTCITY

BEAUTY

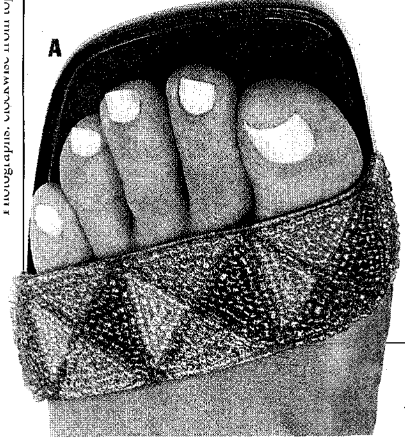


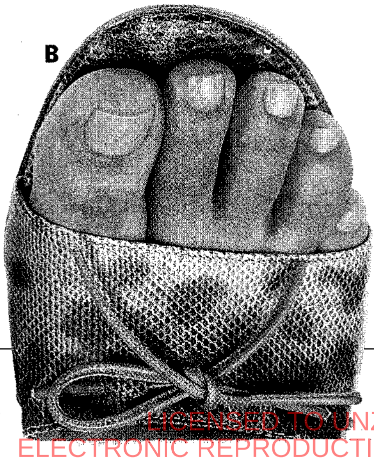
SoHo Bizarre

Two new surprisingly esoteric venues have just joined SoHo's burgeoning beauty scene. At the optimistically monikered Life Is Beautiful spa (177 Prince Street), owner Larry Costa is a big fan of emu oil—taken, it seems, from the Australian bird—which he slathers over clients before wrapping them in Mylar ($220 for a two-hour treatment). For the less adventurous, there are also great scrubs and massages (both $75). On June 15, dermatologist Laurie Polis will open her Mezzanine Spa in the SoHo Integrative Health medical facility at 62 Crosby Street, where you can enjoy a range of services, including a Chinese herbal facial and an exfoliation in which you are wrapped in banana leaves while oil drips onto your forehead and the wax is removed from your ears with the aid of a hot candle. Well, we'll try anything once.

Feel the Knead While the crowds labor through their crunches in the Reebok Sports Club, more enterprising souls are attempting to deflate their middles—without a drop of sweat—at the club's Paul LaBrecque Spa. The spa has just introduced a half-hour tummy-flattening session, which uses lymphatic-drainage massage and aromatherapy to stimulate the midsection and rid the stomach of excess fluid. "The massage tones the tummy, plus it's good for the internal organs," says spa director Regina Viotto. But don't throw out your *Abs of Steel* tape just yet: You'd need to get the rubdown twice a week for the next six weeks in order to be beachworthy by mid-July ($65; 160 Columbus Avenue).

Neutral Territory **This season's wild palette of shoe colors has kicked off a wave of nail neutrals for toes—after all, no one wants her polish to upstage her green fish-skin Jimmy Choos. "Neutral polish always looks classic and well-groomed," points out shoe impresario Warren Edwards. "Not since the seventies have I had so many requests for neutral pedicures," reports Mariana Diaconescu of the Pierre Michel salon. "Customers are very concerned about clashing with their shoes." Or try these shades at home: M.A.C's subdued coral Gidget, Chanel's new Pêche Buff (below, B, Jimmy Choo), Estée Lauder High Gloss in White Petal (below, A, Warren Edwards), and Frédéric Fekkai's barely there Stonewash.**





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Coffee Talk Pretty soon, your cosmetics bag may pack more caffeine than your local Starbucks. Hard Candy's new coffee-flavored and caffeine-laden lipsticks offer an oral perk. Clinique's All About Eyes mixes in caffeine for its de-puffing abilities, while Juvena's Slim You Perfect anti-cellulite gel-cream and Bliss Spa's Lower Body Blaster use it in the hopes of slimming the rest of you. At the new Skin Care Options store (at 230 Mulberry Street), caffeine can be infused into any of seventeen face and body potions. But does this jumpy stuff actually *do* anything? "It constricts pores for a couple of hours," confirms New York dermatologist Michele S. Green—but it won't necessarily squeeze you into your bikini. "If it did," Green says, "I'd be bathing in it." SARAH BERNARD

BY BETH LANDMAN KEIL

Photographs: Clockwise from top, Carina Salvi; Michael Klaus (2).

MOVIES PETER RAINER

Money Tawks

In 'Small Time Crooks,' Woody Allen's film about a petit larcenist who strikes it rich, the elusive pleasures are in the details, not the caricatures.

Small Time Crooks ISN'T JUST MINOR WOODY Allen. It's minuscule Woody Allen. It harks back not to the great, anarchic "early funny" movies like *Bananas* and *Sleeper* but even farther back, into the milquetoast recesses of *Take the Money and Run.* Allen began his moviemaking career taking very small baby steps, and now, perhaps to draw a wider audience, or maybe just to blow a few bubbles in between his usual deep-breathing exercises, he's gone back to pure piffledom. Which would be fine if at least the piffles had some bounce. *Small Time Crooks* is mildly enjoyable and has its scattered, hilariously aberrant moments, but mostly it's cranked up and overextended, a one-joke movie predicated on a not particularly fragrant joke.

Woody Allen is playing Ray Winkler, a whiny two-bit swindler who recently spent some time in jail and now works as a dishwasher. His brassy wife, Frenchy, played by Tracey Ullman, used to be an exotic dancer known as the Topless Wonder. She indulges—just barely—his harebrained get-rich-quick schemes while churning out his favorite meal, spaghetti and turkey meatballs. Allen presents these two as a screw-loose variant on the Kramdens from *The Honeymooners;* she rolls her eyes at him, and he threatens to clonk her. When Jackie Gleason did this sort of thing with Audrey Meadows, the hostilities at least had some flint. The Kramdens were playing out a marital comedy of prole dissatisfaction, and the contrast between Ralph's raucous grandiosity and Alice's stern, level gaze was essential to the joke. We were never put in the position of feeling superior to their working-class gripes or their itch for upward mobility; we weren't congratulated for having better taste than the Kramdens. The show was too juicy and knockabout to be playing those high-low games. *Small Time Crooks* makes it a point to play up Ray and Frenchy's proletarian bad taste, and when they strike it rich, their taste, especially hers, goes from bad to worse while we are encouraged to snicker.

In order to make this tired gag work, you need a filmmaker with a deep affinity, even affection, for both schlockiness and the fineries of the upper crust (a filmmaker like, say, Preston Sturges). But Woody Allen's comic affinities are somewhere in between, which is perhaps why the working-class humor in this film seems so labored and the hoity-toity comedy so routine. His way of ribbing the Winklers and their crook cronies, played by Jon Lovitz, Michael Rapaport, and Tony Darrow, is to have everybody speak with a Noo Yawk accent a mile wide. At the opposite extreme, he can't fully satirize the Winklers' nouveau-richeness because he doesn't care enough to be drawn in by it. He doesn't want to be tainted by it. And so what we get are excruciating close-ups of the couple's Park Avenue penthouse with its bronze lilies on the winding staircase; we get jokes involving truffles and fey chefs and tony cocktail parties. All of this succeeds, on a fairly low level, but Allen doesn't give nouveau-richeness its comic due; he doesn't show us how even a grouch like Ray might succumb to gaudiness. Hugh Grant plays a swank operator who is supposed to tutor the Winklers in the finer things, and you look forward to some classic scenes on the order of the sequence in *Silver Streak* where Richard Pryor taught Gene Wilder how to be "black." But Allen won't entertain the notion that Ray might have anything to learn from this snoot. Money doesn't change Ray. Nothing does. This may be an admirable characteristic in a man, but it doesn't do much for a comic hero.

GRAPHICS
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Days of whines and poses: Cash but no cachet for Allen in *Crooks.*

The best reason to catch *Small Time Crooks* is for the occasional actors' grace notes, most of them supplied by Elaine May, as Frenchy's addled cousin May. Despite Allen's vaunted reputation for casting the best actors, he has an annoying habit of employing them as glorified bit players; it's like sitting down to a full-course meal and getting fobbed off with hors d'oeuvre. (I'm still recovering from the now-you-see-her-now-you-don't cameo by Blythe Danner in *Husbands and Wives.*) I was afraid this sort of thing was going to happen with Elaine May in *Small Time Crooks,* because she appears early only to disappear for a long stretch. Fortunately, she comes back into the picture and gives it

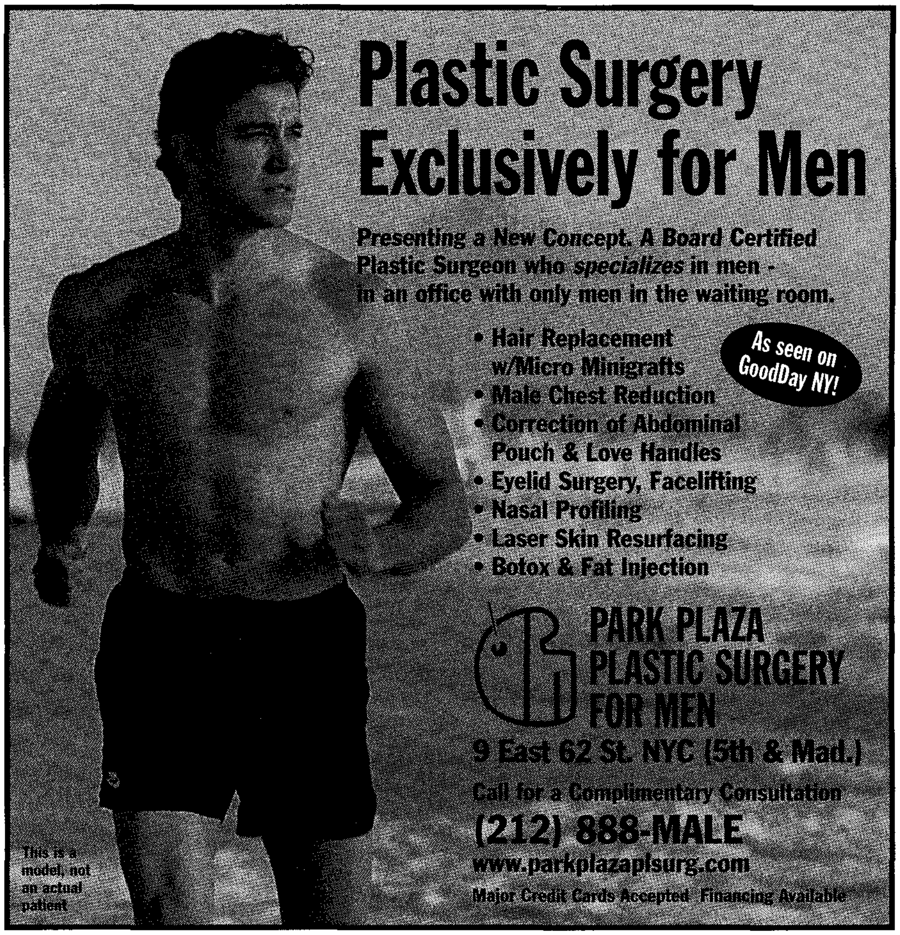
Photograph by John Clifford.

an addled warmth. Her May is a blotto kook with a sweet-tempered genius for doing the wrong thing, and yet she sees more clearly into the ongoing inanities than anybody else. She's a holy fool as a supremely gifted revue-sketch artist might imagine her.

Elaine May even brings out some fellow feeling from Woody Allen, who tones down Ray's whininess whenever she's around. He's truly responsive in his scenes with her, and suddenly, the movie doesn't seem so minuscule anymore. I recently wrote in these pages that Mike Nichols's absence from the screen since his stunning performance in the 1997 film version of *The Designated Mourner* has deprived us of a great actor. The same sentiment applies to Elaine May, who hardly ever performs in films. Maybe it's time for the two of them to work together as actors again, in the movies.

DISNEY'S **Dinosaur** IS THE FIRST ANIMATED feature spawned by the studio's new $80 million digital-production studio, and the film's budget has been estimated at about $140 million. I'm confused: Aren't animated movies supposed to be *cheaper* than live-action films? At this rate, actors like Mel Gibson and Harrison Ford may soon decide there's more money to be made as digitally enhanced 'toons than as flesh-and-blood performers. In *Dinosaur,* the digital beasties, often combined with digitized live-action backdrops, are so expertly rendered that you don't really miss actors on the screen. The musculature and overall expressiveness of the iguanodons and carnotaurs and brachiosaurs and all the rest compensate for what is otherwise standard Disney whimsy: A meteor shower forces a family of lemurs and its adopted dino into a trek with a multitude of other dinos across predators' terrain to the promised land. The moral is that survival goes not to the fittest but to the chummiest. You have to stay together to make it. All this may sound ripe for musicalization, but thankfully we're spared; the only score is James Newton Howard's *Lion King*–ish throbbings on the soundtrack, which take a backseat to the plummy voicings of the creatures by the likes of Ossie Davis, Joan Plowright, Della Reese, and Alfre Woodard. With few exceptions, such as the *Toy Story* movies, feature animation has reached the point now where technical wizardry has far outstripped story values and dialogue. *Dinosaur* is no different. If studios are going to be paying out hundreds of millions of dollars for these films, shouldn't some of that money go to writers whose imaginations match the visuals? ■

Peter Rainer's 1998–2000 reviews are available at **newyorkmag.com**.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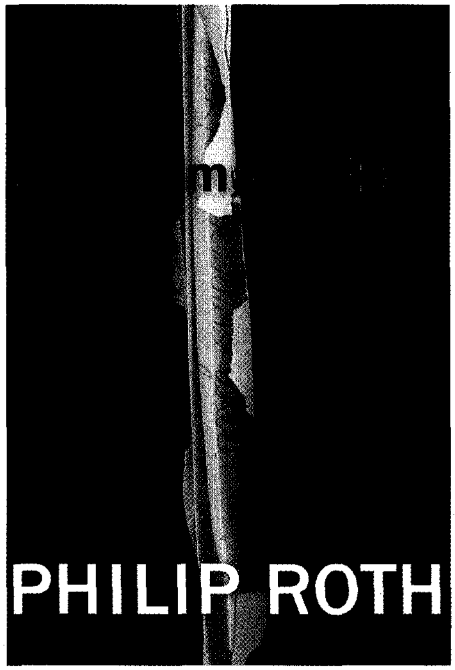
DANIEL MENDELSOHN

Roth's Cause

Philip Roth is trying to tell us something in his second artistic wind, a trilogy that binds the American dream to our recent national nightmares.

The Human Stain
BY PHILIP ROTH
Houghton Mifflin; 368 pages; $26

BY NOW, EVERYONE KNOWS THE SHOCKING SECRET that lies at the heart of Philip Roth's new novel, pointedly set during the Clinton impeachment trial: His protagonist, Coleman Silk, a distinguished Jewish classics professor whose career is ruined by an absurd accusation of racism (he uses the word "spooks" in class, but he's talking about ghosts), turns out to be a black man who's spent his life "passing." Terrible secrets, in fact, lie at the heart of the two other novels that make up what Roth is calling his "thematic trilogy" about the decline of post–World War II America. In the McCarthy-era *I Married a Communist* (1998), a popular leftist radio star once murdered an anti-Semitic tormentor; in *American Pastoral* (1997), a comfortably assimilated Jew has a daughter who, in the sixties, becomes a murderous antiwar terrorist. All three books, in other words, portray men who grasp at the American dream—who want, as a character in *American Pastoral* puts it, to "belong like everybody else to the United States of America"—only to run into the American nightmare, "the real American crazy shit": Puritanism, bigotry, violence.



Secrets and lies: Roth's America pits national character flaws against the promise of self-invention.

The "theme" of Roth's "thematic trilogy" seems to be how the failure to resolve the "complication" and "contradiction" innate in the American character led to the collapse of postwar American society. "I sometimes think that more has changed since 1945 than in all the years of history there have ever been," someone laments in *American Pastoral.* "I don't know what to make of the end of so many things."

Neither, I think, does Roth. With each successive novel in the trilogy, the author has been increasingly content to portray our national ills without figuring out why it all went wrong—why, exactly, the nightmare seems inextricable from the dream. Not coincidentally, each novel has also taken Roth ever further from the turf (Newark–New York, Jewish-American anxiety) that he's made so thoroughly his own in fictions from the hilarious *Goodbye, Columbus* to the exhilaratingly brilliant and complex *Operation Shylock.* For all its vast Whitmanesque scope, the trilogy's first two parts really come alive only in their nostalgic descriptions of the old neighborhood. *American Pastoral* may not have been any more successful than its hero in understanding the Vietnam decade, but its flashbacks to a prewar Newark of hardworking Jewish immigrants were so deeply affecting that you ended up feeling as if you, too, had lost something important when the sixties exploded. (Assuming you identified with the Jewish protagonist and not, say, the Newark rioters of 1967 who attack his glove factory.) The Newark flashbacks in *I Married a Communist* were similarly effective, but the cartoonish characters and the self-indulgent venting—there's a four-page diatribe about Nixon's funeral—made you think the author was using his art to work off private resentments both old and new.

Roth strays the furthest from the old neighborhood in the new novel. Although fluent and superbly narrated—you expect, and get, nothing less from Roth—*The Human Stain* addresses a grab bag of American ills (racism, mindless political correctness, the still-unfinished business of Vietnam) that don't necessarily hang together—and for which the Jewish-American experience can't function as a useful artistic metaphor. Roth turns to the black experience, with mixed results. *The Human Stain* is meant, first and foremost, to be a big novel about the tragic ironies of American racism. Interwoven with the account of Coleman Silk's academic fall is the story of his improbable ascent—a riveting tale of how the brilliant young Silk's refusal to accept the casual, pervasive racism of prewar American culture ("I couldn't believe your grades were as high as they were," a high-school teacher blandly tells his brother) led him to pass. That decision affords him undreamed-of opportunities but crushes his abandoned family. "Coleman," his sister bitterly tells Roth's narrative doppelgänger, Nathan Zuckerman, "couldn't wait to go through civil rights to get to his human rights."

The story of Silk's self-transformation is filled, like *American Pastoral,* with meticulously etched local detail: Newark in the thirties, Greenwich Village after the war ("the great American era of aphrodisiacal legs"). And yet when Roth turns from places to people, the narrative starts feeling generic. There's something too polite, something learned rather than lived, in the descriptions of Silk's early years—the Shakespeare-quoting rail-road-porter father, the righteous older brother, his indulgent, indomitable mother. You can't help wondering if Roth is being incredibly careful because he's ventriloquizing blacks instead of Jews; he never does get inside Silk's head. Superficial asides ("He did love secrets") end up bearing too much motivational weight.

There's a second novel here: a satire of the p.c. "sensitivity" that brings Silk down. Roth's send-up of Silk's academic nemesis, a hypocritically racist, Kundera-obsessed comp-lit professor named Delphine Roux, is a lot of fun, even if it does feel airlifted into *The Human Stain* from a (circa 1994) Christopher Buckley novel. (Roux frets hilariously about the wording of the personal she's placing in *The New York Review of Books;* she craves "sex with metaphysics.") There's a third major narrative here as well: After losing his career and his wife to the "spooks" affair, the 71-year-old Silk starts seeing an illiterate janitor half his age who's being stalked by her ex, a deranged Vietnam vet. Their affair explodes into yet another scandal.

You can see how the tragedy is meant to be connected to the farce. "I was using the word [spooks]," Silk wearily protests, "in its customary and primary meaning: 'spook' as a specter or a ghost." He's whitewashed himself so thoroughly in order to "pass" that the "secondary" meaning never even crossed his mind—as it would have a real Jew's. And you know that Delphine, who's also deliberately abandoned her "stifling" family traditions, is meant as a comic double of Silk himself. But in the end, such connections feel abstract rather than organic; they can't bind together this book's wildly divergent plots, voices, and ambitions. Except at the mechanical level of plot, racism isn't linked, in a profound and illuminating way, to academic decline or Vietnam or Clinton's impeachment. They're just a bunch of American disasters that Roth wants to squeeze into the final volume of his trilogy.

"I just wanted these historical debacles to enter into and pass through the characters," Roth recently said, rebuffing an interviewer's attempt to see in the trilogy a "report card" on America. "I just wanted to find out what that would be like." I'm not sure that's good enough. From your major novelists, you want more than an authorial shrug, more than *The Human Stain*'s weary conclusion that "there really is no bottom to what is not known" about people (and cultures). Roth's trilogy vividly, sometimes luridly, paints the American dream and the American nightmare; but the reason why they're part of the same canvas still remains a secret. ■

Daniel Mendelsohn's reviews are available at **newyorkmag.com**.

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THEATER JOHN SIMON

Broken Heartland

Tectonic Theater Project chronicles Matthew Shepard's tragic murder with sorrow and sensitivity; 'Family Reunion' is nothing to write home about.

Testimonies: Project company members play Wyoming natives in Moisés Kaufman's *Laramie Project.*

AFTER MOISÉS KAUFMAN'S CLUMSY AND OSTENTATIOUS *Gross Indecency,* about Oscar Wilde, my expectations for his new docudrama were pretty low. To my surprise, **The Laramie Project** is a terrific piece of theater, history, and life in the heartless heartlands. It concerns the horrific death of young Matthew Shepard at the hands of two very young Laramie gay-bashers, which filled the world with sorrow and indignation a couple of years ago. Kaufman and his company, Tectonic Theater Project, traveled six times to Laramie over a year and a half, conducted hundreds of interviews and workshops, and pieced together the story of this crime that could have occurred in many places but that coming from such a relatively conflict-free state as Wyoming resounded even more shatteringly.

I hope that you know the shameful and shocking story, but even if you have extensive knowledge, you will be held in rapt attention by this in-depth examination of just about every aspect of the background and foreground of the event, as seen and heard through the eyes and mouths of numerous witnesses, neighbors, indifferent or impassioned fellow citizens, media persons, family members, direct and indirect participants. There emerges a mosaic as moving and important as any you will see on the walls of the churches of the world.

In a little over two and a half hours (including two short breathers), we get to know every nook and cranny of Laramie before, during, and after the Shepard tragedy, and so much more besides: how smart or stupid, compassionate or cruel, noble or ignoble some very ordinary—as well as some extraordinary—people can be. And beyond that, how closely compounded and confused the ordinary and the extraordinary can be within a single person. All this in the characters' own words and, as superbly enacted by eight actors in a multiplicity of roles, with their own gestures, facial expressions, intonations, pauses, tears, and laughter.

Yes, laughter too; for in the self-contradictory convolutions of human thought and action, the funny can, innocently or not, coexist with the most tragic. Accordingly, *The Laramie Project* has some dazzlingly humorous moments that relieve—but never cancel out—the dreadful injustice that was done here. Guilty of this murder is a very large portion of humanity, however far away as the crow—but not the mud—flies. For which of us, in one way or another, has not been a wolf—or, rather, much worse than this noble animal—to his fellow man?

Both the individual pieces and their assemblage here are nothing short of stunning, in both senses of the word. I name the eight good actors who, as researchers, collaborated with Kaufman and his assistant, Leigh Fondakowski: Stephen Belber, Amanda Gronich, Mercedes Herrero, John McAdams, Andy Paris (the only one who sometimes overacts a bit), Greg Pierotti, Barbara Pitts, and Kelli Simpkins, not forgetting Robert Brill (set), Moe Schell (costumes), Betsy Adams (lighting), and the highly evocative music of Peter Golub. Nowadays, when every piece of dreck receives standing ovations from foolish and self-important theatergoers, you should not miss a theatrical and human event that deserves standing up for, with applause or, better yet, silently, taking an important lesson profoundly to heart.

E. MARTIN BROWNE, WHO DIRECTED THE 1939 PREMIERE OF T. S. Eliot's **The Family Reunion**, which opened in London to mixed reviews, later wrote: "It took the Second World War to make us aware how immediate are the truths the play tells." Absent a Third World War, I admit to having scant ideas as to what this putative reinterpretation of *The Eumenides* of Aeschylus is about. That Eliot himself rejected it afterward is no consolation; he should have done so before he started.

Harry, Lord Monchensey, returns to Wishwood, his widowed and ill mother's country estate, for what will be her last birthday, where her three younger sisters and her two brothers-in-law are also forgathered. He was away for eight years after his wife was swept overboard or jumped from an ocean liner; he now confesses that he

Photograph by Joan Marcus.

pushed her. He is pursued by the Eumenides, whom only he, his chauffeur, prophetic Aunt Agatha (the Cassandra figure), and Mary, a distant relative and aborted love interest of Harry's, can see. In the end, as his mother, Amy, dies, he takes off on some portentous journey, God, maybe, but certainly not Eliot, knows where. Not showing up are Arthur and John, two brothers involved in two separate car accidents, which is, depending on how you look at it, one too many or several too few.

We get endless palaver, sometimes in blank verse, sometimes in other verse forms without rhyme or reason. The two lesser sisters, Ivy and Violet, and Amy's brothers-in-law, Gerald and Charles, form the chorus, and sometimes speak in unison. Their talk can be chattily casual—e.g., "We like to appear in the newspapers / So long as we are in the right column / We know about the sudden thrombosis / And the slowly hardening artery." Harry is given to monomaniacal metaphysics, often about time—e.g., "I am the old house / With the noxious smell and the sorrow before morning / In which all the past is present . . . / Of the past you can only see what is past, / Not what is always present." If you eliminated all this loony time-traipsing, the play would be a good bit shorter but not, for that, much better.

The Family Reunion attitudinizes, pontificates, mystifies, and bores; it is logorrhea without logic, action, development, or, ultimately, meaning. The Royal Shakespeare Company's three-play visit to BAM began with Adrian Noble's production of it, which, though briskly directed and spiritedly acted, throws (understandably) no light on it. Harry's "What have we been saying? . . . / Whether I know what I am saying, or why I say it, / That does not matter" just about says it all. This said, I liked all the extremely well-spoken and characterful actors except Greg Hicks (Harry), who grimaced weirdly, spoke affectedly, and moved like a cross between a provincial dance teacher and a spastic. Rob Howell's set consisted of a few chairs and a tilted object upstage—a window, a mirror, the portal to Kafka's *Trial*, or perhaps a jungle gym for the Eumenides. The occasional loud ticking of a clock was a welcome diversion, reminding us that this too shall pass.

ENCORES! HAS PULLED OFF ONE OF ITS BEST semi-staged musical revivals, **Wonderful Town**. This 1953 show, with music by Leonard Bernstein, sketches and lyrics by Comden and Green, and a book by Joseph Fields and Jerome Chodorov based on their play—an adaptation of autobiographical stories by Ruth McKenney—is about two Ohio sisters seeking success in the New York of the thirties. The girls are the somewhat mannish fledgling writer Ruth and her man-maddeningly gorgeous but naïve younger sister, Eileen.

Not a whit behind the fine original leads, Rosalind Russell and Edie Adams, were Encores' Donna Murphy and Laura Benanti. Although the latter is not quite the looker Eileen is meant to be, she acts and sings well enough to make us overlook it. As for Miss Murphy, she can do anything and finds a way of flaunting it without turning hammy. The trick is timing and a certain sophisticated irony with which she suffuses her work. Her *démarches* are always double-bottomed, the serious underpropping the comic and vice versa.

The supporting cast was mostly equally good, though the talented Richard Muenz has let himself go a bit flabby. Even the singing and dancing chorus was top-notch, with Cynthia Onrubia especially compelling. Nice bits of scenery by John Lee Beatty, costumes by William Ivey Long, and lighting by Peter Kaczorowski contributed their share, and Kathleen Marshall's imaginative choreography and Rob Fisher's Coffee Club Orchestra completed our purring enchantment.

I MAY NOT BE DOING ERIC BOGOSIAN FULL justice by being laconic about his latest solo outing, **Wake Up and Smell the Coffee**. Once again we get a series of monologues skewering this or that human folly through one of its typical embodiers. The language is well chosen and sharp, the delivery and body language make their points, the satire hits home. The staging by Bogosian's companion Jo Bonney is scarcely noticeable, which is good. I was not bored, but it all felt a little like feasting on superior junk food. With rare exceptions, such monologues belong in a cabaret or revue, forms unfortunately scant or nonexistent in our culture. As is, Bogosian's apt writing and performing merely reminded me of his good plays and acting in them. Why not stick to that?

When They Speak of Rita, WRITTEN BY DAISY B. Foote and starring Hallie Foote, is directed by their father, Horton Foote. A sweet case of cottage industry, this is a small, old-fashioned play about a wife, bored after twenty years of marriage, who runs off with her son's virginal teenage friend but, after a few unhappy months, returns to her quietly forgiving husband to resume her functions as housewife at home and cleaning woman in other people's houses. No one, least of all her unforgiving son, understands why she goes on wanting something more from life. There is something touchingly naïve about the play and its production, about the terrible inarticulate straightforwardness of it all. If you respond to such things, you will not be disappointed here. ▬

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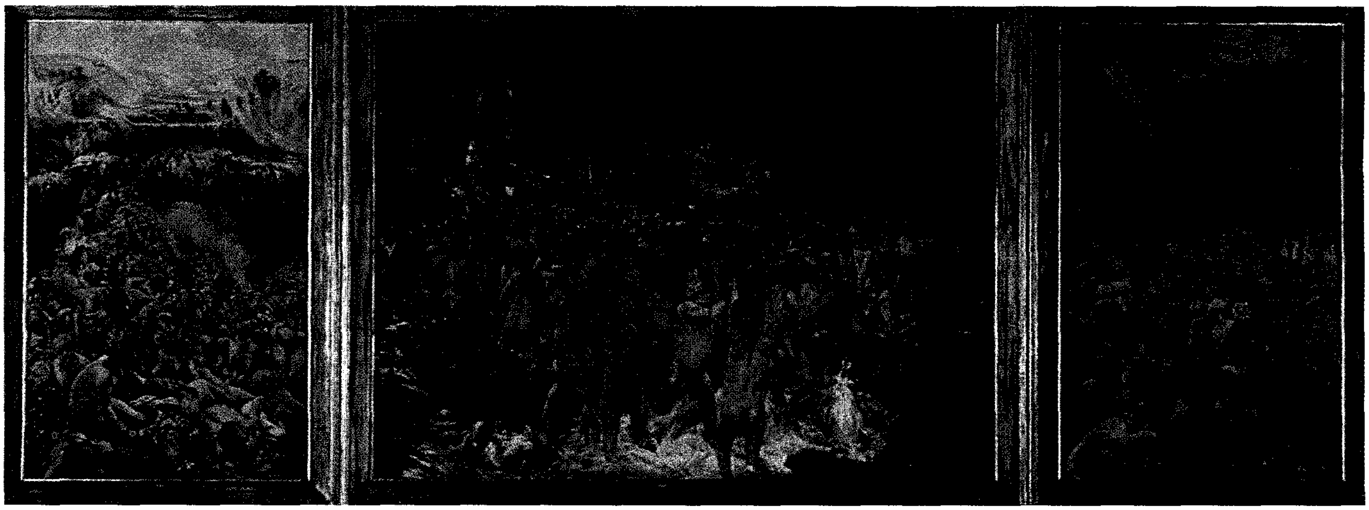
ART MARK STEVENS

Roads Less Traveled By

The Guggenheim's expansive "1900: Art at the Crossroads" presents revisionist art history, forsaking chronology and refusing to judge.

IN **1900: Art at the Crossroads**—THE BIG MILLENNIUM exhibition that opened last week at the Solomon R. Guggenheim Museum—the curators give pride of place to *The Stream,* a visionary painting by a forgotten Belgian symbolist named Léon Fréderic. In the left-hand panel of this triptych, the artist displays thousands of small naked children tumbling down waterfalls and gushing along what must be "the stream of life." In the middle section, he depicts the unending cherubic flow coursing through a leafy forest. And then, in the last part, he presents swans gliding among piles of sleeping baby cake: The multitudes are dreaming in the moonlight. This, I believe, is stranger than anything you will find in contemporary Chelsea. It is kookily carnal, sweetly dreamy, truly over the top. A fantasia of blushing baby bottoms. A delirious dream of putti.



Putti in his hand: Fréderic's *The Stream* (1890–99).

It's remarkable that the curators would choose to highlight such a picture. Any art historian addressing the year 1900 must, of course, cover the many crosscurrents of the period and include examples of academic and symbolist painting. At the same time, most art historians would also distinguish, emphasize—and glorify—the artists of the modern tradition. The half-forgotten academicians and eccentric symbolists would typically serve as a backdrop or foil to the story of these great moderns; the baton would be seen passing from the aging Cézanne, Monet, and Gauguin to those young artists—such as Matisse, Mondrian, and Picasso—who led the march into the twentieth century. But not here. Conceived and organized by the noted art historian Robert Rosenblum, in conjunction with MaryAnne Stevens and curators at the Guggenheim and the Royal Academy of Arts, London, "1900" refuses to make this kind of value judgment. The great moderns are there. But Fréderic seems as important as Gauguin.

The exhibition is therefore a brilliant example of a certain inclination in contemporary thought—one with an important bearing on the study of history and the understanding of tradition. That inclination is to be playful, open, exploratory, nonjudgmental, and occasionally perverse; this show displays all the virtues that such words suggest. To begin with, more than 170 artists are represented. That is an astonishing—welcoming—number. The artists, many of whom I'd never heard of, do not come from just the usual places. They lived in Finland, Russia, Hungary, Iceland, Puerto Rico, Japan, Brazil—and on and on and on. The show is particularly rich in art from Northern Europe; the walls glint with cool blues and icy greens. The number of different museums and countries contributing work to the exhibit must set some sort of record. It is a wonderful thing to expect the same old artists—and then come upon interesting or challenging work by those you don't know. Art becomes new again.

The curators open the exhibition with an evocation—in the High Gallery of the Guggenheim—of painting from the 1900 Exposition Universelle (World's Fair) in Paris. Lush red carpeting covers the floor; the walls are also a deep red; the paintings are stacked up in a "salon" presentation. This is where *The Stream* is centrally placed, just underneath a picture by Paul Chabas of nymphlike cuties frolicking in the water and not far from a picture by Emile Claus of cows fording a river. (There is water, water everywhere in this show.) It is playfully perverse to transform a central room at the Guggenheim, an institution founded to celebrate modernism in general and abstract art in particular, into this old-fashioned bourgeois room. Although the pictures in

Courtesy of the Solomon R. Guggenheim Museum.

the gallery represent many different styles from the period, ranging from realism to symbolism, the air of the room is perfumed with the sticky-sweet reverie and academic panache of William-Adolphe Bouguereau.

Instead of emphasizing the formal developments of the period—which would necessarily focus attention on the evolution of modernist styles—the curators have clustered works by subject. There are sections on, among other topics, "Bathers and Nudes," "The City," "Interiors and Still Lifes," "Landscape," "Rural Scenes," and "Self-Portraits." There's even a large grouping of religious images. This organization by subject allows the underlying obsessions of the period to surface repeatedly, across many different countries, genres, and styles. For example, the fin de siècle mood of tamped-down erotic longing, somewhat sickly and feverish, can be found not only in the swooning style of the pre-Raphaelites but also in the cold narcissism of certain self-portraits or the bitter, beckoning light of Parisian nightlife.

The division of the Guggenheim's space into a series of small bays enables the curators to present numerous little shows—like glinting aperçus—within the larger spread. Put John Singer Sargent, Whistler, and Boldini together, and you have a quick riff on turn-of-the-century dandyism—their brush strokes are stylishly loose, like a cravat tied just so. Juxtapose Sir John Lavery's powerful painting of a father and a daughter with Cecilia Beaux's portrait of a mother and her pale, washed-out son, and you have a wonderful intimation of the Oedipal passions that would fascinate the twentieth century. The most powerful effect of the organization of "1900" comes, however, from the decision of the curators not to separate modernist art from other less "advanced" or "radical" work. As a result, modernism seems to germinate—naturally and inescapably—in the damp, sweetly rotten soil of academic art.

Again and again in the Guggenheim bays, the modern difference asserts itself. Art historians like to single out the particular formal threads that distinguish modern art, but in "1900," the particulars of form seem less important than the willingness of artists to push the eye toward a region that lies beyond surface appearances. Just after the room devoted to the academic Exposition pictures, for example, the curators juxtapose Carolus-Duran's *Danaë* with Degas's *After the Bath.* Each artist voyeuristically depicts a nude whose body appears twisted, outflung, convulsed. Whereas Carolus-Duran makes passion as deadeningly delightful as a pinup—his smooth Danaë would look great hanging over a bar—Degas is at once subtler, rougher, and more detached. He deepens the idea of the convulsed body with a powerful smear of reddish-orange and a bold, scrawling use of line. When the curators collect a few forest scenes, some are picturesque close-ups of trees standing side by side; but others become grids, studies of vertical line. And when painters depict the moody serenity of the ocean, some make literal seascapes, whereas Emil Nolde paints an oceanic space that is also an abstract painting. In the section of self-portraits, Picasso does more than describe an endlessly changing inner life. He embodies it formally—with a raw, confrontational, and intentionally unfinished style. He is an unmade man.

In large exhibitions, art is usually presented as a chronological story, moving step by step and year by year. This enables curators to create a narrative line. They inevitably refine and sanitize the history of art, retaining the best and excluding the marginal or less original. That is one way to develop and affirm an ongoing, valued tradition. The exhibition "1900" instead slices time horizontally; there is no sense of progression. As a result, the period appears profuse and confusing—in short, more like any living cultural moment, including this moment of 2000. It's exciting to see the past presented in this way; it is also fun, for "1900" invites viewers to take occasional pleasure in kitschy and overblown art. And yet—wasn't there also a good reason to forget some of this work? In opening eyes to the half-forgotten, do the curators also promote a vapid understanding of art? Do they diminish serious achievement by losing the face of genius in the crowd?

The answer depends upon how you regard tradition. Those on the right who worry about standards will be discomfited by a show of this kind; those on the left will welcome its fluid, democratic spirit. And that conflict is healthy. A living tradition should be a verb, not a noun; it is stable but not fixed; it breathes the oxygen of doubt. In "1900," the curators are figuratively flinging open the doors to the pantheon, welcoming some outsiders and accepting contradictory values. To the assertion that they are refusing to make essential distinctions, they can answer (to paraphrase Yogi Berra), "If you come to a crossroads, take it." In any case, the time will come when a more severe, classical outlook will correct the excesses of late-twentieth-century taste and begin constructing the next monument. Which should, in turn, arouse both respect and impatience. ▬

Mark Stevens's 1997–2000 reviews are available at **newyorkmag.com**.

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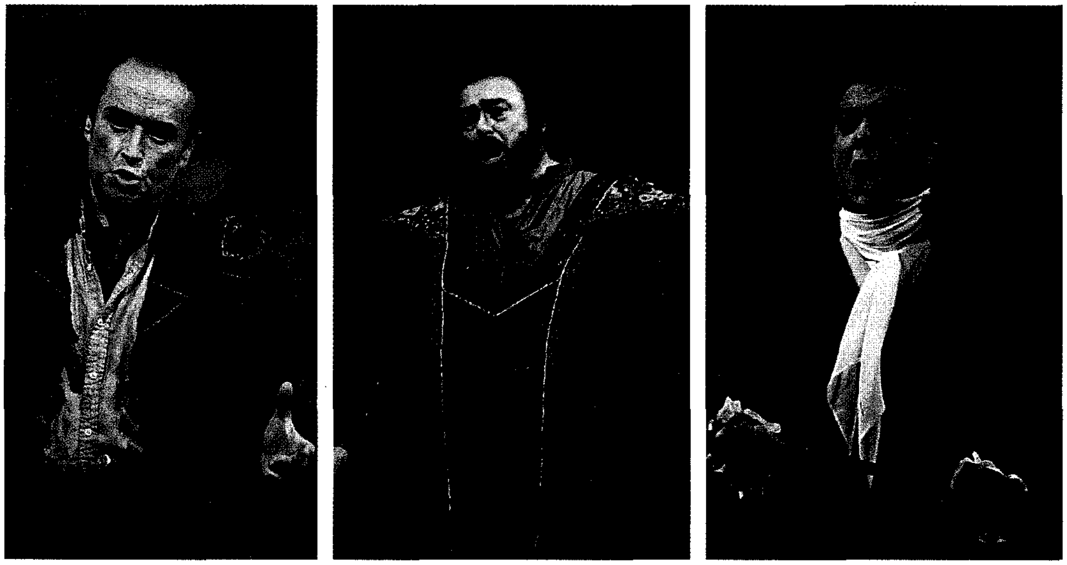
CLASSICAL MUSIC PETER G. DAVIS

La Commedia è Finita

The Met repackages the Three Tenors into opera even lighter, but the trill is gone; the once-great Carlo Bergonzi takes on 'Otello'—and murders Verdi.

CAN TIME BE RUNNING OUT FOR **The Three Tenors** and their lucrative pop act? After the latest arena concert, earlier this month in Washington, D.C., the Washington *Post* reported thousands of empty seats, especially in the most expensive rows. Even the tenors themselves seem to be getting a bit bored with it all. According to *Post* music critic Philip Kennicott, "the unscripted good fun of the original concert has been replaced by the well-oiled-machine approach, and a lot of the charm of the Three Tenors has fizzled away."

As has a lot of the vocal freshness, one might add, since the group first linked up ten years ago. No matter. If this cash cow actually is beginning to dry up, the trio can always fall back on real opera, where nostalgia forgives practically everything. Always the eager innovator, the Metropolitan Opera recently varied the Three Tenors formula by presenting the divos with their current obliging accompanist on the podium, James Levine, in an evening of staged opera scenes. Grandly titled **A Millennium Celebration**, the festivities comprised three (very short) acts from three operas: Act Two of *Andrea Chénier* with Plácido Domingo singing the title role, the final act of *Carmen* with José Carreras as Don José, and Act Three of *Turandot* with Luciano Pavarotti as Calaf.



Hootenanny: From left, José Carreras, Luciano Pavarotti, and Plácido Domingo at the Met.

This was actually a pretty skimpy celebration for those who remember the generously filled all-star evenings that Met general manager Sir Rudolf Bing used to offer years ago; at this gala, the intermissions seemed longer than the action onstage. Still, many were clearly thrilled to hear Pavarotti sing his signature tune, "Nessun dorma," for the umpteenth time, and he steeled himself for a ringing high B that brought down the house. After that accomplishment, Pavarotti seemed to lose interest, and the lazy singer we know today took over: musically sloppy, rhythmically slack, seldom in sync with the orchestra, and dramatically inert. At one point during the final duet with Turandot, he took a step and literally fell on his face. Jane Eaglen, looking rather like a huge Chinese tea cozy, gallantly disguised a potentially embarrassing moment by blocking Big P from view, but her singing, nondescript and often flat, was only pedestrian. Not the most idiomatic Liu perhaps, Patricia Racette was at least vocally honest and affecting in her death scene.

It has been thirteen years since Carreras last sang on the Met stage, and his mere appearance generated an ovation. Although the tenor blew out his lovely lyric voice years ago, long before his bout with and recovery from leukemia, that doesn't seem to bother his fans. I suppose the doggedly earnest nature of his performance style generates a certain appeal, but he did little more with Don José's music, all eight minutes of it, than yell out the notes. Having recently heard Lorraine Hunt Lieberson's elegantly sung Carmen broadcast from Boston, I am now more eager than ever to see her in the whole opera. The detached hauteur she assumes as she goads Don José into murder is fascinating and suggests an unusually compelling conception of this problem role.

There are no arias in Act Two of *Andrea Chénier*, but the tenor does have two juicy duets, and Domingo sounded quite splendid in both of them. But then, he always was a canny singer in matters of vocal preservation, and he is certainly far more musically sophisticated than his two tenor partners. Even so, I doubt that he would want to tackle a complete *Chénier* at this late date in his career, judging from the many downward transpositions he has to make these days. Daniela Dessì sang a pleasant if rather bland Maddalena, one more reminder that dramatic sopranos exuding true hot-blooded *italianatà* in this heated repertory are now virtually extinct.

CONSPICUOUSLY ON VIEW IN A SHARED BOX AT CARNEGIE Hall, the three supertenors *(continued on page 123)*

Photographs by Jack Vartoogian.

DANCE TOBI TOBIAS

Diamond Dogs

New works from the City Ballet's Diamond Project suggest that its money might be better spent; Trisha Brown succeeds despite a tin ear.

TRIVIA QUIZ: HOW MANY BALLETS—NAME TWO, or even one—choreographed for the New York City Ballet's ongoing **Diamond Project** have become repertory staples because of their undeniable beauty, craft, originality, and poetic power? The Diamond Project, begun in 1992 to generate new work for a company that prides itself on being cutting-edge, is now in its fourth cycle. The program for the current season's gala evening comprised the first four of nine projected commissions. Two of these were by the company's main man, Peter Martins; one by the 26-year-old Christopher Wheeldon, by consensus the fair-haired boy in the emerging-choreographer category; and one by Helgi Tomasson, the memorable NYCB principal dancer who now heads the San Francisco Ballet, where he choreographs nonstop.

Martins's two short ballets, both to John Adams music, are unabashed make-work. In *Slonimsky's Earbox,* five couples romp around with mindless but electrified energy. The Easter-egg tints of their practice clothes indicate an aspiration to cuteness ill-sorted with the derring-do. Damian Woetzel, clad in fire-engine red to match his technical sizzle, is the mainspring of this pointless activity machine. *Todo Buenos Aires* offers a pair of two-guys-and-a-gal trios that refer to the tango and flamenco—or is it bullfighting?—as if these were so many banal tourist attractions. Albert Evans, that born creature of the stage, manages one or two emotion-charged moments here despite the slackness of his material.

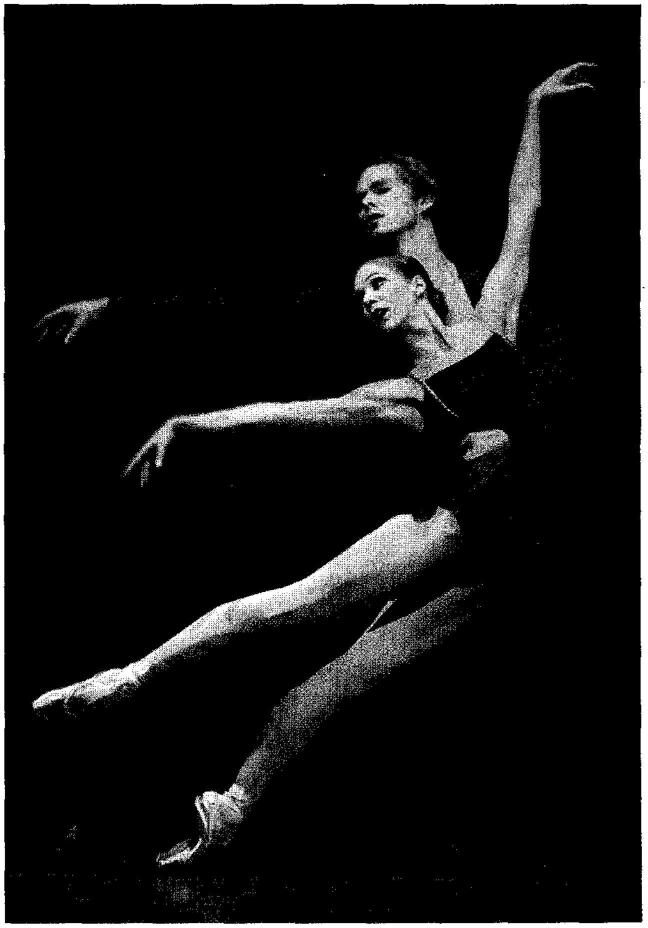
Wheeldon's contribution, *Mercurial Manoeuvres,* pretends to complement the edgy vitality of Shostakovich's Piano Concerto No. 1 in C major. Like every other Wheeldon effort I've seen, it strikes me as the performance of an insufferable schoolboy congratulating himself on how he can produce, superbly, just what is expected of him on a given occasion. Wheeldon commands a certain suave craft, but there's nothing behind it. That absence of authentic impulse is revealed, too, in his failure to create contexts that might give new meaning to the phrases he's incessantly borrowing from his masters: Balanchine, Ashton, and—not surprisingly—Peter Martins. Wheeldon's work is choreography at its most synthetic, and there's definitely a market for it.

Tomasson's *Prism* is the most worthwhile of the new creations. Set to Beethoven's Concerto No. 1 for piano and orchestra, it's one of those ambitious affairs that revel in the rich resources of the classical vocabulary and the challenge of manipulating lots of people coherently—even eloquently—through kaleidoscopic permutations in a grand-scale space. The first movement features Jenifer Ringer, all juicy vivacity, with a pair of male comrades and an ensemble deployed to underline the trio motif. The second section is a grave, remarkably spare, and deeply sensuous adagio for Maria Kowroski, the Suzanne Farrell *de nos jours,* partnered by Charles Askegard. Their relationship is tenderly echoed by seven other couples, half hidden in shadow, who gradually slip away, granting intimacy the privacy it demands. Benjamin Millepied leads the closing segment, executing feats of mercurial virtuosity, as king of a carnival celebrating the joy of motion.

Everything Tomasson does is blessedly musical, deft in concept, and agreeable in its effect—and yet so tightly reined in and so scrupulously and relentlessly tasteful, you feel both stifled and cheated.

In addition to being the leading sponsor of the Diamond Project, the Irene Diamond Fund has now committed major support to the founding of the New York Choreographic Institute, to be associated with the NYCB. The institute will provide selected choreographers—some seasoned, some new-

(continued on page 116)



Ray of light: Maria Kowroski and Charles Askegard in Helgi Tomasson's *Prism.*

Photograph by Paul Kolnik.

TELEVISION **JOHN LEONARD**

Speak, Memory

HBO presents an unbearable—yet unmissable—documentary about Hitler's last months and the stepped-up campaign to make Hungary 'Judenrein.'

LET IT BE SAID UP FRONT THAT THE UNSPEAKABLE has to be spoken—that every scrap of testimony to the Holocaust must somewhere be recorded; that the survivors and historians should insist on preserving every syllable, and that the poets and novelists should turn those syllables over (and over again) for the smallest particle of missed meaning. Jorge Semprun, the Spanish radical who survived Buchenwald, tells us in his 1994 memoir *Literature or Life* that it is "not that what we lived through is indescribable. It was unbearable, which is something else entirely . . . something that doesn't concern the form of a possible account, but its substance. Not its articulation, but its density." Since I've started quoting this neglected masterpiece, let me continue:

Bearing witness: Irene Zisblatt, right, with her childhood housekeeper in *The Last Days.*

Photograph by Geoffrey Clifford.

"The only ones who will manage to reach this substance, this transparent density, will be those able to shape their evidence into an artistic object, a space of creation. Or of re-creation. Only the artifice of a masterly narrative will prove capable of conveying some of the truth of such testimony. But there's nothing exceptional about this: it's the same with all great historical experiences.

"In short, you can always say everything. The 'ineffable' you hear so much about is only an alibi. Or a sign of laziness. You can always say everything: language contains everything. You can speak of the most desperate love, the most terrible cruelty. You can speak of evil, its poisonous pleasures, its poppy flavor. You can speak of God, and that's saying a lot. . . . But can people hear everything, imagine everything? Will they be able to understand?"

So we should not only sit still this week for **The Last Days** (Thursday, May 25; 8:30 to 10 P.M.; HBO), a documentary from Steven Spielberg's Shoah Foundation, but we should go out as well to the Film Forum to reacquaint ourselves with Marcel Ophüls's *The Sorrow and the Pity* and our own complicity. Then we might reread the Israeli novelist David Grossman's *See Under: Love,* with its kaleidoscopic White Room and its mechanical "Scream," a design of drainpipes to contain "the purest octave of human anguish." After which, maybe, Cynthia Ozick's *The Messiah of Stockholm,* imagining the lost manuscript of the murdered Bruno Schulz. Or E. L. Doctorow's *City of God,* with its diary of the Nazi occupation of Lithuania. Or Saul Bellow, in *The Bellarosa Connection,* on the surrealist "slapstick side" of the death camps: "Prisoners were sent naked into a swamp and had to croak and hop like frogs. Children were hanged while starved, freezing slave laborers lined up on parade in front of the gallows and a prison band played Viennese light opera waltzes." Or—there are as many *or's* as there are syllables.

The Last Days is the terrible story of four months during the final year of World War II, when Hitler knew his Reich was lost but insisted nevertheless on the extermination of Hungary's Jews. It is a story told by five survivors of that fast-forward genocide, all of them naturalized American citizens, who return to the cities and villages from which they were seized, and to the camps to which they were committed; who speak about lost families and lost childhoods, to James Moll's camera but also to the husbands, wives, and children who have accompanied them back to evil Europe; who find grave sites of loved ones and neighbors who betrayed them; who wander in the ruins of Dachau, Auschwitz, and Bergen-Belsen as if in thrall to a curse, remembering the day of their tattooing, the Shabbats in the latrines, boxcars and barbed wire, Zyklon gas and crematoria, mass graves and a sudden liberation as inexplicable as the curse.

Irene Zisblatt, a grandmother now, recalls her own mother's sewing diamonds in the hem of her skirt—diamonds the little girl would swallow and excrete and wash and swallow again every day in Auschwitz; diamonds she will pass down in pendant form to the first girl child in each new American generation. Alice Lok Cahana, an artist, is joined by her husband, children, and grandchildren in a prayer at Bergen-Belsen, but clearly she must paint her way out of her past. Bill Basch, a businessman, to this day hasn't forgiven himself for betraying a schoolmate to whom he had pledged solidarity but failed to protect on a death march. Renee Firestone, a teacher, actually interrogates the doctor, Hans Munch, who performed medical experiments on her sister Klara—experiments like sterilization, for example, or trying to find out if you could change the color of a Jew's eyes without at the same time blinding her. (His excuse is that his patients would have otherwise been gassed immediately.) Tom Lantos, the only Holocaust survivor ever elected to the U.S. Congress, was saved from the fate of the rest of his family by the Swedish diplomat Raoul Wallenberg, who hid him in a Budapest safe house.

We see these five as they were 55 years ago, in black-and-white snapshots, and as they are today, bewildered in their prosperity. We see the camps as they were then—some of this black-and-white atrocity footage new to me; all of it unbearable (and yet of course we have to bear it)—and as they are today, squalid remnants in impossibly bucolic settings, when surely the color ought to have been leached out of nature itself. We are told that the two daughters of the California congressman have tried to give him back the family he lost in the form of seventeen grandchildren. We also meet an African-American GI who happened on hell without forewarning, who blew away a German officer who spit in his face as he was trying to comprehend the abomination he had stumbled upon, and who will be remembered by one of the Hungarian Jews whose life he saved with a bequest—a menorah made of death-camp nails.

I must say something about that chatty doctor with his neatly trimmed goatee, who goes so far as to speak of the smell of burning human fat. It seems to me that Martin Amis got it exactly right in *Time's Arrow,* his backwards novel about a Mengele in America, an accident victim who remembers his life against his will, in reverse like a wrong-way film. Thus, in church, we take money out of the collection plate. On the street, garbagemen strew trash. At the dinner table, we vomit up our food. In hospitals, doctors dismember their patients. At Auschwitz, Jews are saved from ovens by helpful Nazis who reattach their beards and send them home in trains. Trapped in a reverse dream of himself, devolving, this butcher returns through layers of denial back to the moment when he ceased to be human. It's not just that the Holocaust was a moral inversion. Amis suggests that history itself is arbitrary—a falsification that assumes a logic that doesn't exist; a fictitious causation from the poisoned premise. Somebody *chose* this evil; it didn't just happen, like the color of these eyes that bear such dreadful witness. ■

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POP MUSIC ETHAN BROWN

Hooked on Classics

Pearl Jam started out angry, became eccentric, and finally ended up as classic rock. Too bad their new album won't stand the test of time.

Classicist rock: Pearl Jam—from left, Stone Gossard, Mike McCready, Eddie Vedder, Jeff Ament, and Matt Cameron.

‘WHEN DID PEARL JAM BECOME CLASSIC rock?” my girlfriend asked as we were driving outside Washington, D.C. We'd been listening to what seemed like a continuous loop of the band's hits on DC-101, a station better known for a rotating playlist of Zeppelins, Van Halens, and Allmans.

Not so long ago, Pearl Jam were viewed as the antithesis of such conservatism, not to mention as a band that would stop at nothing to undercut that kind of ubiquity. They postponed tours to crusade against Ticketmaster, stepped away from the spotlight to back Neil Young, and shunned a megahit future by releasing the purposefully noncommercial *No Code* and *Yield.* But even when Eddie Vedder was the cover boy for *Time* magazine's 1993 alternative-rock story, the band was churning out classic rock—a marketable mix of guitar heroism and anthemic choruses, albeit with a grungy patina of me-against-the-world angst—dressed in flannel clothing.

After their second album, *Vs.*, Pearl Jam scaled back in both ambition and sound, but their sixth album, *Binaural,* is a remarkably overt homage to seventies stadium rock, from the pulsing, Who-style bass lines of "Breakerfall," to the Zeppelin-esque drone of "Evacuation." Even the swelling orchestrations, tribal thump, and hammy spirituality of "Soon Forget" seem taken from the Doors' "The End." Like their various idols, they offer plenty of grandly stated rock-'n'-roll abstractions—"Gods' Dice" is about Vedder's fate being held in the hands of the Almighty, dude—but little in the way of self-reflection. Only "Light Years," Vedder's lament for a lost love, achieves any emotional resonance.

It's a shame Pearl Jam is so unexpressive, because the anti-corporate politics of Vedder and his peers that sounded rotely contrarian in the early nineties would seem refreshing during a pop moment so market-driven that the lead singer of Limp Bizkit was named a vice-president of his record label. It might be asking too much for Vedder to reflect on rock the way Neil Young did with "My My, Hey Hey (Out of the Blue)," which connected Johnny Rotten to Elvis Presley and argued that it's "better to burn out than fade away"—the very inspiration for grunge's death-before-sellout creed. But couldn't he at least address the disposability of current pop? Then again, such sentiments wouldn't do much to get Pearl Jam airplay on DC-101.

INSPIRED BY THE DO-IT-YOURSELF ETHOS OF THE RIOT GRRRL movement, Sleater-Kinney's first albums were deliberately ragged, but they achieved transcendence by rejecting the genre's punk provincialism and women's-studies dourness. Like all great artists, Sleater-Kinney started out as fans of their form: In Carrie Brownstein's guitar playing, you could hear the Gang of Four's wiry tension; in vocalist Corin Tucker's big yelp, the howls of post-punkers like the Raincoats.

The band smoothed over its rough edges for its last album, *The Hot Rock,* but the critics didn't seem to notice—they were too busy yammering on about how the band was America's great rock hope. Sleater-Kinney's new album, *All Hands on the Bad One,* is similarly frustrating. Without the raw passion of their first albums, everything about the album feels familiar: the band's hand-claps production, Brownstein's sirenlike guitar, even Tucker's astonishingly high-pitched vocals. Once strikingly personal, Sleater-Kinney's lyrics are nearly as heavy on abstractions as Pearl Jam's, perhaps because of indie-rock's obsession with obliqueness rather than classic rock's tendency for impersonal grandiosity. Still, the result is the same: rock with little surprise and even less emotional pull. ▬

Ethan Brown's reviews are available at **newyorkmag.com**.

Photograph by Glen E. Friedman.

THE INSATIABLE CRITIC GAEL GREENE

Vine Connoisseur

Chef John Tesar's Wall Street gamble looks like it will pay dividends; Matthew Kenney's Commune may be scalded by its own heat.

IT WILL TAKE A LOT OF DUCK CONFIT WITH SWEET-potato hash to make a village in the canyons of Wall Street. But the bold pioneers behind **Vine**—restaurant, market, carryout, and catering—are game to gamble. After all, high risk perfumes the air on this corner just steps from the Stock Exchange. And the promise of a recent Thursday dinner suggests Vine could become a destination, too. For a time it looked like Wall Street, with its desolate stock of orphaned real estate ripe for residential conversion, might lure artists and the budget-strapped to create a new SoHo. Then Silicon frenzy and economic euphoria whipped up a demand for more office space. But trailblazing tenants were already moving into the rehabbed offices of the Exchange, Bruce Menin's 1898 landmark at 25 Broad Street, and at night they came home to yawning pavements and shuttered delis. So Vine is Bruce and wife Julie's perk for the tenants, and they've brought in a chef I've followed to unlikelier spots than this.

That first night, there is a corporate dinner in the handsome old bank vaults below, but we are only a scattered few in the dining room—tall and cool with seats for 55 and bright abstract murals that are too naïve to seriously offend. Having championed chef John Tesar's global free-for-all since he first popped up with his silly but delicious Peking-duck pizza at 13 Barrow, I'm stunned at first and even a little disappointed. I loved his "fun food" at the inhospitable club Hush. Suddenly, Tesar has grown serious. Here, he floats tiny oysters in an aromatic puddle of truffled champagne cream and tosses tomato gnocchi with sweet peas and braised oxtail. His monkfish "osso buco" comes on the bone in a froth of foam. The dernier cri of foodie fashion, for better and worse: foam. Though I have to admit it's all delicious.

And the prices are grown-up, too, easily $75 per person for dinner. I'm worried. How many $58 prime porterhouses for two with truffle-scented mashed potatoes, sensational Maui-onion rings, and sauce Bordelaise can the neighborhood's bargain-seeking tenants float? As for transient pleasure-seekers—we're investing $32 in cab fare. Service is tentative. The kitchen a bit slow and uneven. I know we all have to grow up sometime, but I leave still longing for Peking-duck pizza.

My guests for dinner a month later try to hide their grumpiness—long detour, got lost, expensive parking. But even though the kitchen is still slow, Tesar's dazzle quickly disarms us all. His hand is surer, seducing us with the clarity of chicken consommé with potato-truffle tortellini, Napa-cabbage-wrapped packages of foie gras with floats of summer truffle, and a salad of exquisitely cooked lobster with braised fennel in a lush sauce Americaine. The service seems smoother, and the elegance of the space triumphs over the awkward art. Except for the debris a tumultuous market piled on the pavement, the frantic city feels blissfully far away. Eager to show off his French training—the years at La Varenne, his stint in the kitchen of La Tour d'Argent—Tesar doesn't need bizarre twists on the classics. Careful cooking, feisty flavors, and a smart balance of acid tang in his sauces make the sautéed skate on celery-root purée with porcinis, and the crisply seared sea bass with tenderest Maine shrimp and cockles, quite memorable. Swordfish poached in olive oil tastes uniquely juicy, its sweetness heightened by powerful tomato compote and a tangle of fried squid and shallots. There are enough wines by the glass at $10 and $12, and a thoughtful scattering of bottles priced at $40 or less. I like the Conn Creek reserve Cabernet ($38) so much, I order it twice. The Meyer-lemon-soufflé tart with lemon ice cream is delightfully assertive, though I suppose the tropical-fruit-sorbet terrine is more sensible. If it's a choice between the chocolate dessert trio and the chocolate soufflé in chocolate soup, I want both.

Fruit of the Vine: Monkfish "osso buco" with creamy polenta and porcini mushrooms.

Lunch is lighter, more straightforward, less expensive, and the neighborhood has already discovered it—there's a full house. Solo lunchers line the bar. I'm wild about sprightly octopus-and-baby-squid salad on mashed avocado with lemon-thyme dressing, and admire the perfect conch fritters in a pleasingly bitter

Photograph by Magdalena Caris.

Tobias *continued from page 111*

ish to the game—with the resources necessary to their work: accomplished dancers and rehearsal space and time. In theory, this is a fine idea. However, choreographers of real worth being so few and far between, why not admit we're in a fallow period and direct attention and money to a better bet? How about a project to protect the Balanchine repertory? Some will maintain that the company's very existence is dedicated to this purpose. Look at the current performances of Balanchine, though, where so much is blurred, careless, askew, and you have to concede that the mission is not being accomplished. By the way, the answer to the trivia quiz is, arguably, None.

THE MORE I SEE OF **Trisha Brown**'S CHOREOGraphy, the more I admire its keen intelligence, its sly wit, its moments of sheer, unexpected beauty. Yet the more I see of it, as in her company's recent run at the Joyce, the more I'm discouraged by its lack of musicality.

Brown's gifts are essentially for the conceptual and the visual. Her refreshingly iconoclastic work of the sixties and seventies, central to the evolution of postmodern dance, scorned the use of music, traditionally considered a partner upon which dance was dependent. Later, when Brown permitted her choreography to make alliances with sister arts, the most effective matches were with visual artists: Robert Rauschenberg for the 1979 *Glacial Decoy;* Donald Judd for the 1987 *Newark.*

When Brown eventually explored classical music, her *M.O.*, set to Bach's *Musical Offering,* managed only an uneasy, unenlightening relationship to the exquisitely complex score. While her staging of Monteverdi's *L'Orfeo* (seen at the Joyce in a scaled-down dancers-only, no-scenic-wonders version, *Canto/Pianto*) is one of her finest achievements, it succeeded largely because of its astute invention and its ravishing images; its use of the music was essentially atmospheric. Brown has now embarked on a "trilogy" of dances to jazz, the first two with scores by Dave Douglas. *Five Part Weather Invention,* created last year, tries to be colorful and lighthearted but is essentially arch and empty. The new *Rapture to Leon James,* celebrating the lindy-hoppers of the late thirties who held forth in Harlem's Savoy Ballroom, is more appealing—partly because Brown seizes something of the ambience of that fabulous vernacular dancing and partly because she deconstructs it in her own affectionate, maverick way. But the piece remains obdurately unmusical; given its subject, this is a flaw that can't be overlooked. ▬

Tobi Tobias's 1997–2000 reviews are available at **newyorkmag.com**.

mint-and-pink-grapefruit vinaigrette. But no way can I do justice to the luscious braised short ribs, a duo of alarmingly rich slabs on celery-root purée with a glaze of vinegar and red wine—enough to feed two. The market next door with its steam table, its salad bar, and a couple of dozen steel tractor stools has opened, and at least half the eager serving crew knows which way is up. Perhaps it's all too much too soon for a stressed-out kitchen—Tesar himself lives upstairs and only rarely gets to bicycle uptown "to see how the other half lives." Presumably Vine will gets its buds in shape soon. There's talk of opening a steakhouse in the cellar vault come fall.

Vine, 25 Broad Street (212-344-8463). Lunch, Monday to Friday noon to 2:30 P.M. Dinner, Monday to Friday 5 to 10 P.M., Saturday 6 to 11. Appetizers, $10 to $18; entrées, $23 to $29. All major credit cards.

IMAGINE THE SCENE. THESE CLEVER GUYS—a sort-of-famous chef and a social wrangler—have a hit hangout in SoHo called Canteen. Now they've snagged a restaurant space in the photo district/Silicon Alley. What to call it? "Give me a word with seven letters that starts with *C*," says one.

"Cocoon."

"That's six letters, idiot."

"Cartoon."

"That's just asking for it. I got it. We'll call it Commune."

"But everyone will be thinking Haight-Ashbury and tie-dye."

"We won't let them think. We'll say it's a tavern for the commune-ity. Get it?"

We're getting it. **Commune** is not about food. It's barely about dinner, though when he clicks, Matthew Kenney can do wonders. As in a black-bass seviche with mango and jícama, its lime bath softened by coconut milk so you want to spoon up the last drop. But right now, frankly, Commune is about pawing the floor at the bar and looking cute, maybe with a real cute friend so you'll look even cuter. You don't have to be brilliant or say much, since you can't hear anything anyway. It's perfect for a play date. You can always order something to nibble on, something easy to eat, the better to keep your eyes glued to the action. Oooh, it's dark. That's okay, too. I've chipped the polish on my big toe, but no one will see it. Is this cozy, or is this a cattle car?

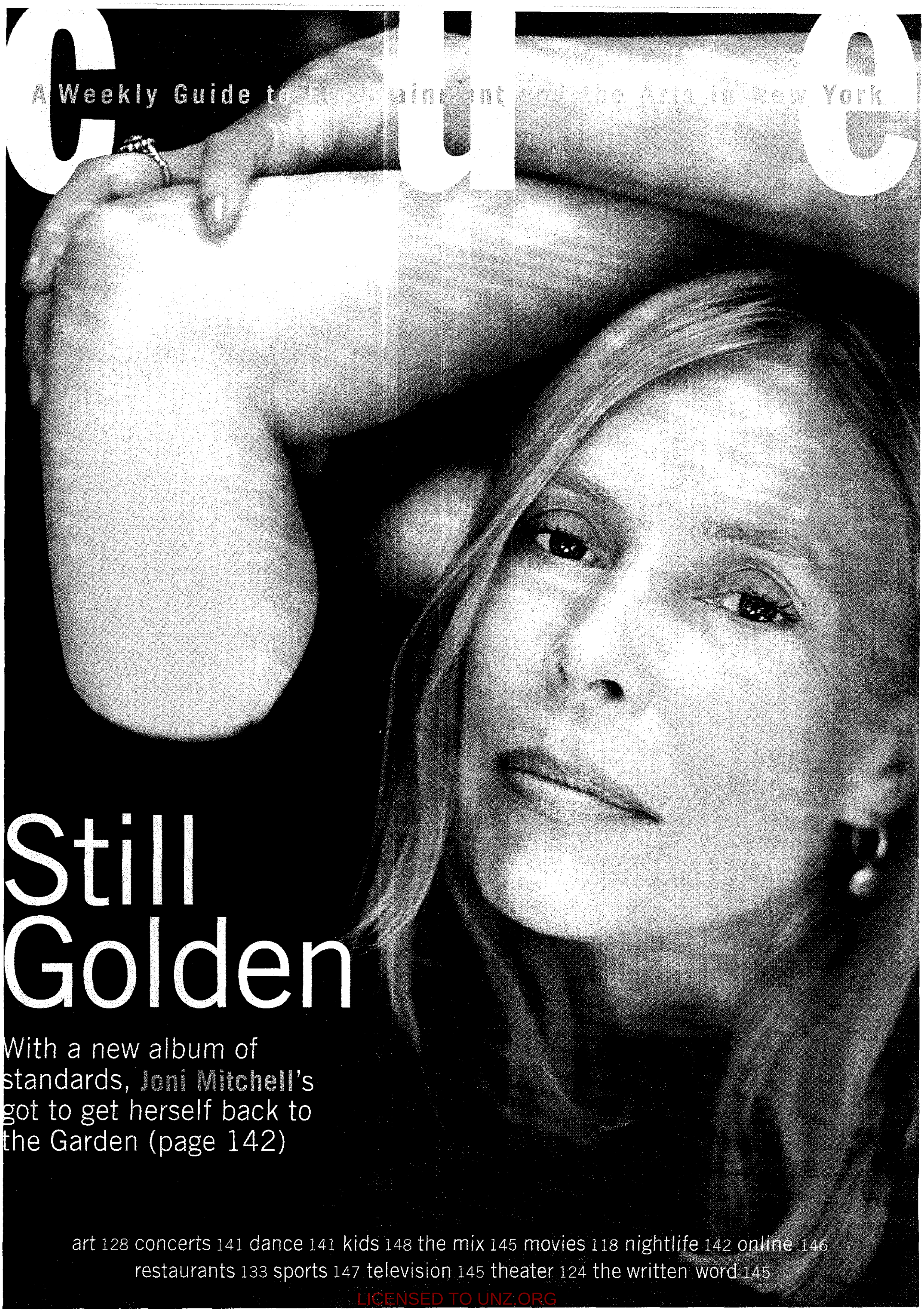
But aren't I the one who used to rave about Matthew Kenney's food? Yes. Yes. Guilty. Someone at Matthew's on Third used to whip up stylish-looking goodies I just loved to eat. And I did purr over the savory meze plate and pan-roasted Chilean bass with fennel, clams, olive tapenade, and preserved lemon at Monzú, doomed ancestor of Canteen. But the truth is, Kenney blows hot and cold. Day to day and dish to dish. Not that he isn't trying hard. He tends to wander out of the kitchen looking so frail, a door slam would blow him over. It's true the lemmings surged in so quickly the kitchen never had a minute to practice, but a month later, ordering is still a gamble. I love the warm shrimp with avocado, tomato-chili jam, and bacon. His tuna tartare has big-time zip, but the crab cakes are just so-so. I don't get the honey in the grilled Parma-ham pizza. A real salsa cruda rather than just a few cuts of tomato and mozzarella would wake up his summer pasta. But I'd kiss his ring for another go at that dangerously marvelous truffled macaroni and cheese.

One day, the fries are crisp and perfect. Next time, they are sadly soggy. Steak "au poivre," as the menu has it, is not a pepper steak—the quotation marks should have been fair warning. But Mrs. Mosely's fried chicken, the Saturday-night special, is irresistible, spicy and crisp. We should have called for the check after our cheese platter, because the mutant mint-ice-cream sandwich is a disaster. And the rhubarb-and-strawberry pie seems to be failing. A trifle should be really gooey, not so neat. Yet I can't remember a better apple strudel since Lichtman's was forced to abandon Amsterdam Avenue.

Amazingly, Commune becomes exactly what it pretends to be at lunch, almost serene minus the after-dark tumult. With light pouring in and doors open to the street, it draws the worker bees of the neighborhood. From a booth halfway back with the bare lipstick-red tabletop reflecting a rosy glow, I realize the kitchen is still batting .500, but I'm less annoyed. The salad with blue cheese, spiced almonds, and crisp sticks of pear is perfect. Some fresh cracked pepper helps the pea-and-green-garlic orecchiette tossed with goat fromage blanc. Perhaps the avocado BLT is a fatal concept. Avocado would work as a background for lobster or seared tuna. Here it's cloying. But then comes that apple strudel. And Matthew out of the kitchen looking dazed and weary. Let's hope he's wooing his lunch crowd because nocturnal birds have no pity, and when they catch a whiff of the next superhyped water hole, all they will leave behind are the dregs of their Cosmopolitans and a few bent straws.

Commune, 12 East 22nd Street (212-777-2600). Lunch, Monday to Friday noon to 4 P.M.; late lunch till 6 P.M. Dinner, Sunday and Monday 5:30 to 11 P.M., Tuesday through Saturday till 1 A.M. Appetizers, $7 to $14; entrées, $15 to $24. All major credit cards. ▬

Gael Greene's 1997–2000 reviews are available at **newyorkmag.com**.



Cue

A Weekly Guide to Entertainment and the Arts in New York

Still Golden

With a new album of standards, **Joni Mitchell**'s got to get herself back to the Garden (page 142)

art 128 concerts 141 dance 141 kids 148 the mix 145 movies 118 nightlife 142 online 146 restaurants 133 sports 147 television 145 theater 124 the written word 145

movies

Rave On . . . Sapph-O-Rama . . . *Kikujiro*

Festivals

Scream Queens

Take your pick: lesbians as vampires (*The Hunger*), as overeager cowgirls (*Calamity Jane*), as con artists (*Bound*), or as histrionic suicides (*The Children's Hour,* starring Audrey Hepburn and Shirley MacLaine, pictured). This week, Film Forum launches Sapph-O-Rama, a three-week festival of lesbian cult faves, so you can choose one from Column A *and* Column B. (Personally, we prefer them as jailbirds—à la *Caged.*) As Pauline says in *Heavenly Creatures,* offering her mom a pastry just moments before bricking her to death, "Go on . . . treat yourself." Begins May 26.

New Films

Adrenaline Drive—A wild, wacky send-up of Japanese action flicks, in which a rental-car clerk stumbles upon a suitcase of cash belonging to gangsters. He soon finds himself on the run with a goofy love interest he meets along the way. (1 hr. 51 mins.; NR) *The Screening Room; Loews State.*

★**All About My Mother**—Pedro Almodóvar's movie about a mother, magnificently played by Cecilia Roth, who becomes a caregiver to an entire carnival of lost souls is his best in years. It's a heavily sentimentalized vision of femalehood, a cross between Tennessee Williams and Ross Hunter. In Spanish with English subtitles. (Rainer; 11/29/99) (1 hr. 41 mins.; R) *Quad Cinema.*

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. The film's attempts to turn its characters into more than the sitcom cutouts they essentially are doesn't work. It's like a sportier, homegrown version of all those Antonioni-ish movies about the depleted upper middle classes zombified by ennui. Sam Mendes, celebrated for his direction of *Cabaret* and *The Blue Room* onstage, makes his movie debut; the script is by Alan Ball. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *CO Worldwide Cinemas.*

American Psycho—Christian Bale plays the designer serial killer and Wall Street hotshot Patrick Bateman in this overconceptualized movie adaptation of Bret Easton Ellis's controversial, overconceptualized novel. Director Mary Harron has done an admirable job paring down Ellis's numbing catalog of conspicuous consumptions, and the film is less gory than the book. The movie comes across as a classy slasher flick. (Rainer; 4/24/00) (1 hr. 40 mins.; R) *Loews Village; Loews 42nd Street E Walk.*

Battlefield Earth—Based on an L. Ron Hubbard novel and starring Scientologist John Travolta, this sci-fi adventure takes place in the year 3000, by which time the earth will be colonized by mineral-consuming aliens. (1 hr. 57 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Clearview's Metro Cinema; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

The Big Kahuna—Kevin Spacey, Danny De Vito, and Peter Facinelli are industrial-lubricant salesmen holed up in a Wichita hospitality suite in this okay adaption of a play by Roger Rueff. The acting is sharp, but isn't it about time American playwrights gave this salesman-as-metaphor-for-just-about-everything shtick a rest? (Rainer; 5/8/00) (1 hr. 31 mins.; R) *UA Union Square; Clearview's First & 62nd St.; BAM Rose Cinemas; Clearview's Cobble Hill; Kaufman Astoria Cinema; UA Movies at Bayside.*

★**Black and White**—James Toback's free-form movie about white teenagers, crime, and hip-hop has an aliveness that compensates for a lot of old-style plot devices. The film owes as much to Toback's continuing racial obsessions as it does to the cultural moment. Robert Downey Jr. gives a peerlessly funny performance as a gay husband bitch-slapped by Mike Tyson. (Rainer; 4/17/00) (1 hr. 40 mins.; R) *UA Criterion.*

Bossa Nova—The music and the scenery are as important as any of the situations involving Amy Irving and her Portuguese-speaking supporting cast in a comedy about mostly middle-aged singles looking for sex and love. In Portuguese, with subtitles, and English. (1 hr. 35 mins.; R) *UA Union Square; Lincoln Plaza Cinemas.*

★**Boys Don't Cry**—Directed by first-timer Kimberly Peirce, the film is about Teena Brandon, who, as Brandon Teena, passed as a boy, romanced the girls, and was killed for her deceptions by two ex-cons in Nebraska in 1993. The talented Hilary Swank plays Brandon, and her fine-cut androgyny seems supremely out of place in the trailer-trash milieu. (Rainer; 10/18/99) (1 hr. 54 mins.; R) *UA Criterion.*

Center Stage—*The Madness of King George* director Nicholas Hytner turns out this story about the aspirations of young ballet students vying for a place in a prestigious dance company, starring Amanda Schull as a determined ballerina. (1 hr. 53 mins.; PG-13) *CC Village East; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's Park and 86th St.; UA Gemini; Sony Lincoln Square; Bay Plaza; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

Cirque du Soleil Journey of Man—The breathtaking acrobatics of this world-famous troupe come to town in the form of an enormous 3-D movie, which interprets the entire history of humanity using gymnasts and trapezes. (45 mins.; G) *Kaufman Astoria Cinema; Sony IMAX Theatre.*

The Color of Paradise—A blind 8-year-old Iranian boy, shunned by his father, must learn his trade and much more from a blind carpenter to whom he's been apprenticed. By renowned Iranian director Majid Majidi, a one-time Oscar nominee. In Persian with English subtitles. (1 hr. 30 mins.; PG) *Cinema Village.*

★**Croupier**—Mike Hodges, the much underrated English director, teams with screenwriter Paul Mayersberg in this sharp, cool drama about a would-be novelist, smashingly played by Clive Owen, who works as a croupier in a posh London casino. (Rainer; 5/1/00) (1 hr. 29 mins.; NR) *Quad Cinema; Loews State; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

Dinosaur—See Rainer, page 102. (1 hr., 37 mins; PG) *Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2,*

'Cue' cover photograph by Mark Seliger/Corbis Outline.

3; Clearview's Olympia; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.

★**The Discreet Charm of the Bourgeoisie**—Much has been written about this Luis Buñuel film as a surrealist jape, but just a look at one of its dream sequences reveals a master disturber at work. (Rainer; 5/22/00) (NR) *Quad Cinemas; Lincoln Plaza Cinemas.*

★**East Is East**—The great Indian actor Om Puri towers in this jagged, well-made comedy about a Pakistani father in England trying to cope with his unruly family and his own fundamentalist ways. It could have come across as a mixed-race *Life With Father*, but the complexity of Puri's performance transforms it.(4/24/00) (1 hr. 36 mins.; R) *CC Angelika Film Center; CC Crown Gotham; Lincoln Plaza Cinemas; BAM Rose Cinemas.*

★**East-West**—A hokey, melodramatic, enjoyable Cold War drama from France about a Russian émigré physician (Oleg Menchikov) who returns to Stalin's postwar police state with his French wife (Sandrine Bonnaire) and pays the price. Catherine Deneuve plays the French actress who helps save the day, and her cheekbones and lip gloss have never seemed so politically correct. In French and Russian with English subtitles. (2 hrs. 5 mins.; NR) *Paris Theatre; BAM Rose Cinemas; Kew Gardens Cinemas.*

Erin Brockovich—Julia Roberts plays a high-heeled, cleavage-enhanced, tough-talking, sparsely educated, twice-divorced mother of three who also spearheads an investigation leading to the largest payoff ever made in a direct-action lawsuit in this intermittently enjoyable crusading-underdog movie directed by Steven Soderbergh. For a while, it promises to be something more than conventional; it has a nice, uncondescending feel for the little moments that make up little lives. Albert Finney plays the lawyer who is also Erin's foil, and his underplaying is a boon amid all the posturing and righteousness on display. (Rainer; 3/27/00) (1 hr. 43 mins.; R) *Art Greenwich Twin; Loews 42nd Street E Walk; Loews 72nd St. East; Kew Gardens Cinemas.*

The Filth and the Fury—Julien Temple creates yet another documentary about the Sex Pistols, this time without letting Malcolm McLaren take all the credit. New concert footage and an interview with Sid and Nancy, may they rest in peace. (1 hr. 45 mins.; R) *Film Forum.*

Final Destination—A young man gets a premonition and tells his friends that their plane is going to crash. They don't get on, but they die anyway. (1 hr. 30 mins.; R) *Loews 42nd Street E Walk; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astoria Cinema.*

The Flintstones in Viva Rock Vegas—Prequels being all the rage, the Flintstones take us back to Fred and Barney's youth, when they were courting their future wives. Mark Addy and Stephen Baldwin star as Fred and Barney, respectively. Features Alan Cumming in dual roles. (1 hr. 31 mins.; PG) *CC Village East; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Marboro; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

Frequency—Jim Caviezel plays a Queens cop who, courtesy of an old ham radio and a rip in the space-time continuum, communicates with his firefighter father (Dennis Quaid), who perished in a blaze in 1969. The radio isn't the only thing that's ham in this misguided hunk of heartfelt mumbo-jumbo. (Rainer; 5/8/00) (2 hrs. 1 min.; R) *Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Sony Lincoln Square; Bay Plaza; Whitestone; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Movieworld; UA Movies at Staten Island.*

Ghost Dog: The Way of the Samurai—Forest Whitaker gives a resonant and affecting performance as a hit man who pores over ancient samurai texts in this allusive Jim Jarmusch movie that is by turns irritating and inviting. (Rainer; 3/20/00) (1 hr. 56 mins.; R) *CC Angelika Film Center.*

★**Gladiator**—Ridley Scott's latest is an attempt to make a Roman epic on the scale of *Spartacus* or *Ben-Hur* while, at the same time, presenting us with a hero, Russell Crowe's Maximus, who is monumentally withdrawn. Crowe's intensity holds the film together. As the Roman general who becomes a slave and then a gladiator and a folk hero, he radiates a force-field thicker than any armor. Richard Harris, Joaquin Phoenix, and, in his last role, Oliver Reed contribute some entertaining moments. (Rainer; 5/15/00) (2 hrs. 30 mins.; R) *Art Greenwich Twin; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews 42nd Street E Walk; Loews Astor Plaza; Loews New York Twin; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Gossip—Three college students collaborating on a journalism-class assignment manufacture a rumor that spirals out of control, resulting in arrest, betrayal, and high drama. (R) *CO Worldwide Cinemas.*

Hamlet—Michael Almereyda's nouveau version of Shakespeare's high-body-count classic is set in a present-day fortresslike New York and features the youngest and most grad-student-ish Hamlet in memory, affectingly played by Ethan Hawke. Streamlined and clotted with references to our consumerist media culture (Denmark here is Denmark Corp.), the film is notable mostly for its occasional daring and for some of the performers, including Diane Venora (Gertrude), Sam Shepard (the Ghost), Liev Schreiber (Laertes), and, yes, Bill Murray (Polonius). (1 hr. 52 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

Held Up—Expect plenty of outdated *Deliverance*-style gags in this fish-out-of-water story starring Jamie Foxx as a Chicago businessman held hostage in a Southwest convenience store. (1 hr. 31 mins.; PG-13) *UA Union Square; Loews 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astoria Cinema; UA Crossbay.*

★**High Fidelity**—John Cusack is the owner of a retro record store in Chicago whose girlfriend (Iben Hjejle) has just walked out on him, in this raffish, highly entertaining comedy directed by Stephen Frears. It's one of the few comedies around that really get into the way men try to make sense of themselves. (1 hr. 47 mins.; R) *CC Village East; CC Murray Hill Cinemas; Loews 19th St. East; CC Sutton; UA Criterion; Loews 84th Street.*

Human Traffic—The directorial debut of Justin Kerrigan, a young raver himself, this drug-culture weekend in the life pulls out all the latest movie tricks, with funny and likable characters living it up in Wales. *CC Village East.*

★**The Hurricane**—Denzel Washington gives a powerhouse performance as Rubin "Hurricane" Carter in this film about the middleweight contender's fight for exoneration after he was wrongfully arrested on a murder rap and imprisoned for almost nineteen years. The entire film needed to be as ferocious as Washington's performance. (Rainer; 1/10/00) (2 hrs. 26 mins.; R) *UA Criterion.*

I Dreamed of Africa—The African continent, with its sun-baked earth tones, goes well with Kim Basinger's lily-of-the-valley loveliness in this spacious, lackadaisical swatch of inspirationalism about real-life Kuki Gallman, who, with her husband and young son, left a life of privilege in

Preview
One Man's Beat

Japanese filmmaker/screenwriter/actor Takeshi "Beat" Kitano has gained considerable cult status in America for disturbing, violent films like 1997's 'Hana-Bi' ('Fireworks'), which won the Venice Film Festival's Golden Lion Award. With his latest, 'Kikujiro' (which he wrote and directed), Kitano deliberately veers away from his shoot-'em-up roots, starring as a hardened thug who develops a close friendship with a young boy—and helps him find the mother he's never known. Opens May 26.

Photograph by Tsuranuku Kumagai.

Venice for the poetic hardships of Kenya. Tragedy ensues. (Rainer; 5/15/00) (1 hr. 52 mins.; PG-13) *UA Union Square; Loews State; UA Gemini; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Movies at Staten Island.*

★Joe Gould's Secret—Stanley Tucci directed and co-stars in this movie about the legendary *New Yorker* writer Joseph Mitchell and his relationship with the subject of two of his profiles, Joe Gould, the Greenwich Village sot and crackbrained philosopher played by Ian Holm. There's a bit too much of a nimbus around Gould's head, but the film is extraordinarily well acted. (Rainer; 4/17/00) (1 hr. 48 mins.; R) *The Screening Room.*

Keeping the Faith—Edward Norton is a hotshot priest and Ben Stiller is a hotshot rabbi in this wan romantic comedy that wants us to think Noël Coward but too often has us thinking Aaron Spelling. Jenna Elfman plays their childhood friend and mutual love interest. (Rainer; 4/24/00) (2 hrs. 9 mins.; PG-13) *Loews Village; Clearview's Chelsea West; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Clearview's Metro Cinema; Loews 84th Street; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema.*

Love and Basketball—First-time writer-director Gina Prince-Bythewood's movie is about a girl ballplayer (Sanaa Lathan) and her on-again-off-again romance with the star player (Omar Epps) with whom she grew up. Most of it is mawkishly heartfelt but Lathan gives a performance that seems lit from within. (Rainer; 5/1/00) (2 hrs. 6 mins.; PG-13) *Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Crossbay II.*

The Love Machine—This low-budget mockumentary about an adult Website at NYU and the amateur reporter bent on exposing its users' secrets takes *Sex, Lies and Videotape* into *Blair Witch* territory ("Is it real? Is it fiction?") while updating the eighties exposé for the electronic age. (1 hr. 23 mins.; NR). *Two Boots Pioneer.*

Luminous Motion—A 10-year-old boy (Eric Lloyd) and his booze-drenched mother (Deborah Kara Unger) have the time of their lives motel-hopping through life in a beat-up Chevy—until mom catches the eye of a Coors-swilling carpenter. (1 hr. 34 mins; NR) *CC Angelika Film Center; CC Eastside Playhouse.*

Mission: Impossible 2—This time around, Ethan Hunt (Tom Cruise, still sporting his long *Magnolia* tresses) battles some evildoing German terrorists who have manufactured a deadly virus. John Woo directs; Dougray Scott, Thandie Newton, and Richard Roxburgh co-star. *Opens 5/24.*

The Road to El Dorado—Dreamworks' animated movie has some thrilling, swoopy visual sequences, lots of corn, and enough shimmering gold surfaces to make you think the Yucatán is an adjunct of Trump Tower. Actors voicing the animated characters include Kenneth Branagh, Kevin Kline, and, unmistakably, Rosie Perez. (Rainer; 4/10/00) (1 hr. 27 mins.; PG) *CO Worldwide Cinemas; Kew Gardens Cinemas.*

Road Trip—A raunchy comedy that aims, apparently, to outdo *American Pie* finds four friends traveling 1,800 miles in desperate search of a smutty videotape accidentally mailed to one of their girlfriends. Co-stars Beckin Meyer, Tom Green, and Andy Dick. (1 hr., 45 mins.; R) *Loews Village; CC Murray Hill Cinemas; Clearview's Chelsea; Clearview's First & 62nd St.; Loews Orpheum 7; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza.*

Romeo Must Die—Hong Kong film veteran Jet Li is an ex-cop looking to avenge his little brother's murder in gang-torn Oakland. Li hooks up with pop star Aaliyah in her film debut as the rival gang leader's daughter in this hi-fi action flick based loosely on *Romeo and Juliet.* (1 hr. 56 mins.; R) *Loews 42nd Street E Walk.*

Rules of Engagement—In yet another movie about military discipline, a colonel turned lawyer played by Tommy Lee Jones must defend his friend (Samuel Jackson), who saved his life in Vietnam but is now accused of killing civilian demonstrators. (2 hrs. 3 mins.; R) *Loews 42nd Street E Walk; Clearview's 62nd and Broadway.*

Screwed—Norm Macdonald is a bitter chauffeur who, with his best friend (Dave Chappelle), plans to kidnap his boss's dog. But when the pet escapes and returns to her, she thinks her driver's the one who's been kidnapped. Lots of violent slapstick. (1 hr. 30 mins.; PG-13) *UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea West; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Loews 84th Street; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Marboro; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

Shadow Boxers—This documentary on women boxers focuses on Lucia Rijker, a Dutch-Indonesian athlete who defies most stereotypes about the sport. (1 hr. 12 mins.; NR) *Cinema Village.*

Shanghai Noon—In this wacky Western directed by Tom Dey, Jackie Chan stars as a klutzy imperial guard to the emperor of China who's trying to rescue a kidnapped princess, with the help of a petty thief (Owen Wilson) who has some big, big dreams. (PG) *Opens 5/26.*

The Sixth Sense—Bruce Willis, Toni Collette, and Haley Joel Osment star in this by now *very* well-known tale about a little boy who possesses some very dark talents. (1 hr. 45 mins.; PG-13) *UA Criterion.*

The Skulls—In this incredibly hokey drama, *Dawson's Creek* star Joshua Jackson plays a New Haven townie who gets accepted to Yale—which is good—and then joins a secret, elitist fraternity—which is bad. Very bad. (PG-13) *Loews State.*

Small Time Crooks—See Rainer, page 102. (PG) *CC Village East; UA Union Square; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Beekman; UA East; Sony Lincoln Square; Clearview's Cobble Hill; Pavilion; UA Marboro; Kaufman Astoria Cinema; UA Movieworld; UA Movies at Staten Island.*

★The Sorrow and the Pity—Marcel Ophüls's four-and-a-half-hour masterpiece of collaboration and resistance in occupied France remains the preeminent documentary about historical tragedy and one of the most exhilaratingly demanding experiences the movies have ever offered. In French, with subtitles, and newly printed in 35-mm. (Rainer; 5/22/00). *Film Forum.*

Time Code—Mike Figgis's movie utilizes state-of-the-art digital video camera technology to tell four separate, related stories, all shot in one take and projected onto a screen split into four panels. The result is less aesthetic breakthrough than stunt. Despite the cast, which includes Stellan Skarsgård, Saffron Burrows, and Salma Hayek, the black-comedy plots wouldn't be especially worth watching on one screen, let alone four. (Rainer; 5/8/00) (1 hr. 33 mins.; R) *CC Angelika Film Center; UA Gemini.*

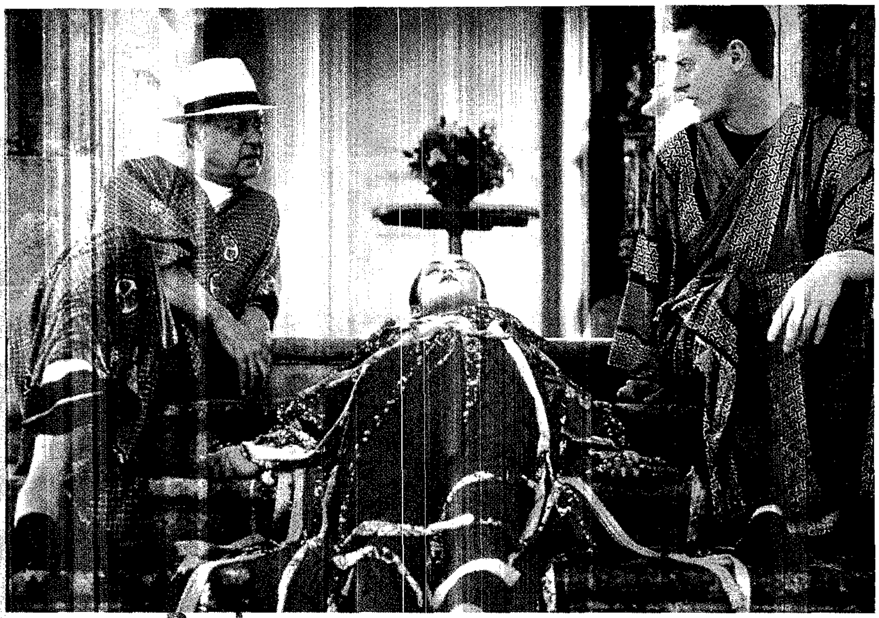
28 Days—Sandra Bullock is a pill-popping alcoholic who, after ruining her sister's wedding while sloshed, is sentenced to a touchy-feely rehab center. But what about her pill-popping alcoholic boyfriend? (1 hr. 43 mins.; R) *CC Murray Hill Cinemas.*

★U-571—Jonathan Mostow's WWII sub thriller is engagingly old-fashioned. Matthew McConaughey is the lieutentant who commandeers a German U-boat in order to seize a coding machine called the Enigma. Harvey Keitel and Bill Paxton also turn up in uniform. (Rainer; 5/1/00) (2 hrs.; PG-13) *UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Pavilion; UA Movies at Sheepshead Bay; UA Movies at Bayside; UA Movies at Staten Island.*

Up at the Villa—Enervated adaptation of the Somerset Maugham novella about murder and romance set in Fascist Tuscany and starring Sean Penn and Kristin Scott Thomas as unlikely conspirators. (Rainer; 5/15/00) (1 hr. 55 mins.; PG-13) *CC Angelika Film Center; Clearview's First &*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.



Previews

La Dolce Peter

Purists, start your grumbling: Peter Greenaway, he of 'The Cook, The Thief, His Wife and Her Lover' fame, all of whose films require footnotes, pays "homage" to Federico Fellini in '8½ Women,' an opaque, saucy tale of a father and son (John Standing and Matthew Delamere, pictured) who transform their family estate into a kinky bordello. 'City of Women' meets '8½' meets 'Casanova.' But does it add up? Opens May 26.

Photograph by Jaap Buitendijk.

62nd St.; Lincoln Plaza Cinemas; Kew Gardens Cinemas.

The Virgin Suicides—The material—five suburban adolescent girls kill themselves off, poetically, inexplicably—is perhaps too woozy for the rueful, mythological treatment it gets here, but debut director Sofia Coppola has a fine, fresh eye and a way with actors, among them Kirsten Dunst, James Woods, and Kathleen Turner. (Rainer; 5/1/00) (1 hr. 37 mins.; R) *Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Sony Lincoln Square; BAM Rose Cinemas; Kaufman Astoria Cinema; UA Movieworld; UA Movies at Staten Island.*

The Well—A serious rift occurs between two girlfriends (played by Pamela Rabe and Miranda Otto) after one of them accidentally murders a man and throws his body into a disused well. Grisly goings-on run amok once the body vanishes of its own accord... (NR) *The Screening Room.*

★**Where the Heart Is**—As Novalee Nation, the pregnant and barefoot teenager who becomes a species of small-town saint, Natalie Portman has a radiance that makes this cloyingly ramshackle movie tolerable. She's aided by a good supporting cast, including Ashley Judd and Stockard Channing. (Rainer; 5/8/00) (2 hrs.; PG-13) *UA Union Square; Clearview's 59th Street East; Clearview's Park and 86th St.*

Young Dr. Freud—Alex Corti's fictional account of a pre–*Interpretation of Dreams* Sigmund Freud (Karl-heinz Hackl), in which an off-screen interviewer gives the doctor a taste of his own psychoanalysis, questioning him about his childhood, his theories on the subconscious, and his taste for cocaine. (1 hr. 39 mins.; NR) *Film Forum.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave. (212-929-3350) *Erin Brockovich; Gladiator.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *East Is East; Ghost Dog: The Way of the Samurai; Hamlet; Luminous Motion; Time Code; Up at the Villa.*

CC Village East—189 Second Ave. (212-529-6799) *Center Stage; High Fidelity; Human Traffic; Small Time Crooks; The Flintstones in Viva Rock Vegas.*

Cinema Village—22 E. 12th St. (212-924-3363) *American Movie; Barry Lyndon; Shadow Boxers; The Color of Paradise.*

Clearview's Waverly—323 Sixth Ave. (777-FILM#603) *Dinosaur; Frequency.*

Film Forum—209 W. Houston St. (212-727-8110) *The Filth and the Fury; The Sorrow and the Pity; Young Dr. Freud.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave. (50-LOEWS#952) *American Psycho; Battlefield Earth; Keeping the Faith; Road Trip; The Virgin Suicides.*

Quad Cinema—34 W. 13th St. (212-255-8800) *All About My Mother; Croupier; The Discreet Charm of the Bourgeoisie.*

The Screening Room—54 Varick St. (212-334-2100) *Adrenaline Drive; Joe Gould's Secret; The Well.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *Bossa Nova; Dinosaur; Frequency; Gladiator; Held Up; I Dreamed of Africa; Screwed; Small Time Crooks; The Big Kahuna; U-571; Where the Heart Is.*

14th-41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *28 Days; High Fidelity; Road Trip; Screwed.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Dinosaur; Frequency; Gladiator; Road Trip; The Virgin Suicides.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Keeping the Faith; Screwed; U-571.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *Battlefield Earth; Center Stage; High Fidelity; Small Time Crooks.*

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) *Battlefield Earth; Center Stage; Dinosaur; Frequency; Gladiator; Keeping the Faith; Small Time Crooks; The Virgin Suicides; U-571.*

42nd-60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Dinosaur; Frequency.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *East Is East .*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *Luminous Motion.*

CC Sutton—205 E. 57th St. (212-759-1411) *High Fidelity; Keeping the Faith.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *Where the Heart Is.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Gladiator.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *American Beauty; Boiler Room; Gossip; The Next Best Thing; Pitch Black; Scream 3; The Road to El Dorado.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *American Psycho; Erin Brockovich; Final Destination; Gladiator; Keeping the Faith; Love and Basketball; Romeo Must Die; Rules of Engagement; Screwed; Small Time Crooks; The Flintstones in Viva Rock Vegas; The Virgin Suicides.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *Gladiator.*

Loews Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Battlefield Earth; U-571.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *Adrenaline Drive; Croupier; I Dreamed of Africa; The Skulls.*

Paris Theatre—4 W. 58th St. (212-688-3800) *East-West.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *Black and White; Boys Don't Cry; The Cider House Rules; High Fidelity; The Hurricane; The Sixth Sense.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Dinosaur; Frequency; Keeping the Faith.*

Opening

Short-Circuit City

What to stock up on before heading off to a three-day rave in Asbury Park: bottled water ("because you're always dehydrated"); comfy clothes ("because you'll sweat"); and, of course, lollipops ("to share with all your new friends"). The checklist comes courtesy of Jon Reiss's feature-length documentary *Better Living Through Circuitry*, an exhaustive—and, many would say, belated—examination of the past ten years of rave culture. "I was a late bloomer," Reiss admits, explaining that his interest in the scene only began in 1997, after he'd attended the annual Winter Music Conference in South Beach: "I became fascinated with these people trying to create their own spirituality using electronic music, dancing, and lighting." And what about Ecstasy? Shouldn't that be on the checklist, too? "Personally, I've never done it." He does, however, interview plenty of night crawlers who have ("Everyone came up to me and was hugging me and giving me bracelets and . . ."). And although *Circuitry* doesn't exactly blow the roof off rave culture, it certainly tries to dig deep: The film consists mainly of interviews with D.J.'s, remixers, promoters, and graphic designers, many of whom have been around since the very beginning—including bizarro performance artist Genesis P-Orridge, Limelight alum Superstar D.J. Keoki, and Wolfgang Flür, a member of the first electronica band, Kraftwerk, and inventor of the first-ever programmable drum machine. Whereas this month's earlier release *Human Traffic* and the upcoming *Groove* are fictitious tales portraying the scene as one long fluffy joy-fest (with characters who apparently have an endless supply of Ecstasy *and* serotonin, so they never seem to crash), *Circuitry* does a decent job confronting the darker elements of the scene—the grimness of the morning after, not to mention the occasional drug-related death. *Better Living Through Circuitry* opens May 26.

DEREK DE KOFF

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *Small Time Crooks.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Croupier; Road Trip; Screwed; The Big Kahuna; The Flintstones in Viva Rock Vegas; The Virgin Suicides; Up at the Villa.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Center Stage; Screwed; Where the Heart Is.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Erin Brockovich.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Gladiator.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Battlefield Earth; Gladiator; Love and Basketball; Road Trip; The Flintstones in Viva Rock Vegas; U-571.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *Small Time Crooks.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Center Stage; I Dreamed of Africa; Time Code.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Rules of Engagement.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Battlefield Earth; Keeping the Faith; The Flintstones in Viva Rock Vegas.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Dinosaur; Gladiator.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *Bossa Nova; Croupier; East Is East ; Hamlet; The Discreet Charm of the Bourgeoisie; Up at the Villa.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *Held Up; High Fidelity; Keeping the Faith; Love and Basketball; Screwed; The Flintstones in Viva Rock Vegas; U-571.*

New Coliseum—701 W. 181st St. (212-740-1545) *Battlefield Earth; Dinosaur; Road Trip.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Battlefield Earth; Dinosaur; Held Up.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Battlefield Earth; Center Stage; Dinosaur; Frequency; Gladiator; Road Trip; Small Time Crooks; The Virgin Suicides.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *Battlefield Earth; Center Stage; Dinosaur; Final Destination; Frequency; Gladiator; Held Up; Love and Basketball; Road Trip; The Flintstones in Viva Rock Vegas; U-571.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *Battlefield Earth; Dinosaur; Final Destination; Gladiator; Held Up; Love and Basketball; Road Trip; The Flintstones in Viva Rock Vegas.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *Battlefield Earth; Dinosaur; Final Destination; Frequency; Gladiator; Held Up; Love and Basketball; Road Trip; Screwed; The Flintstones in Viva Rock Vegas.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave. (718-623-2770) *East Is East ; East-West; The Big Kahuna; The Virgin Suicides.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Boys Don't Cry; The Cup; Rules of Engagement; The Road to El Dorado.*

Previews

Wake Me When It's Over

Alain Berliner, who directed the wonderfully subtle (and Golden Globe–winning) drama *Ma Vie en Rose,* makes his English-language debut this week with *Passion of Mind,* a film examining a similar theme: namely, reality versus illusion. Demi Moore (pictured, with William Fichtner) stars as a New York literary agent whose real life is overrun by her dream life, in which she's a French widow supporting two young girls. Opens May 26.

Photograph by Isabelle Weingarten.

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Dinosaur; Gladiator.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *Dinosaur; Road Trip; Small Time Crooks; The Big Kahuna.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *Battlefield Earth; Gladiator.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *Battlefield Earth; Dinosaur; Final Destination; Gladiator; Held Up; Love and Basketball; Road Trip; Screwed; The Flintstones in Viva Rock Vegas.*

Pavilion—188 Prospect Park West (718-369-0838) *Dinosaur; Gladiator; Road Trip; Small Time Crooks; U-571.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Battlefield Earth; Dinosaur; Road Trip; Screwed.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *Battlefield Earth; Dinosaur; Screwed; Small Time Crooks; The Flintstones in Viva Rock Vegas.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *Battlefield Earth; Center Stage; Dinosaur; Frequency; Gladiator; I Dreamed of Africa; Road Trip; U-571.*

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *Battlefield Earth; Dinosaur; Gladiator; Keeping the Faith.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *Dinosaur; Frequency; Keeping the Faith.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *Battlefield Earth; Dinosaur; Final Destination; Frequency; Gladiator; Road Trip; The Flintstones in Viva Rock Vegas; U-571.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Battlefield Earth; Gladiator.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *Cirque du Soleil Journey of Man; Dinosaur; Final Destination; Frequency; Held Up; I Dreamed of Africa; Keeping the Faith; Screwed; Small Time Crooks; The Big Kahuna; The Flintstones in Viva Rock Vegas; The Virgin Suicides.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *Croupier; East-West; Erin Brockovich; The Road to El Dorado; Up at the Villa.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *Battlefield Earth; Dinosaur; Frequency; Gladiator; Road Trip; The Flintstones in Viva Rock Vegas.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Kadosh; Keeping the Faith; U-571.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Gladiator.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *Battlefield Earth; Center Stage; Gladiator; Road Trip.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Center Stage; Small Time Crooks.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Gladiator; Held Up.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Battlefield Earth; Cen-*

ter Stage; Dinosaur; Love and Basketball; Road Trip; Screwed; The Flintstones in Viva Rock Vegas.

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *Battlefield Earth; Gladiator; Love and Basketball; Road Trip; Screwed; The Flintstones in Viva Rock Vegas; U-571; Where the Heart Is.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Center Stage; Road Trip; Screwed; The Big Kahuna; U-571.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Battlefield Earth; Dinosaur; Frequency; Gladiator; Road Trip; Small Time Crooks; The Flintstones in Viva Rock Vegas; The Virgin Suicides.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *Battlefield Earth; Center Stage; Dinosaur; Frequency; Gladiator; Road Trip; Screwed; Small Time Crooks; The Flintstones in Viva Rock Vegas; U-571.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Battlefield Earth; Dinosaur; Gladiator; Road Trip.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *Battlefield Earth; Center Stage; Dinosaur; Frequency; Gladiator; I Dreamed of Africa; Screwed; Small Time Crooks; The Flintstones in Viva Rock Vegas; The Virgin Suicides; U-571.*

Museums, Societies, Etc.

American Museum of the Moving Image—Through 5/28: "Romantic Outsider: The Films of Alan Rudolph." 5/27: *The Moderns* (1988); *Equinox* (1993). 5/28: *Afterglow* (1997); *Breakfast of Champions* (1999). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—5/23: *The Hidden Face of Czech (Experi)Mental Film: Program 1.* 5/24: New Filmmakers Feature Presentation: *Existo* (1993). 5/25: *The Hidden Face of Czech Film: Program 2.* 5/26: *The Hidden Face of Czech Film: Program 3.* 5/28: Essential Cinema. 5/28: *The Gold Rush* (1923); *Intolerance* (1916). 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas—5/23: *Tilai* (1990). 5/24: *White Shadows in the South Seas* (1928). 5/25: *Heaven Can Wait* (1943). 5/26: *Guantanamera* (1994). 5/27–5/28: *The Princess Bride* (1987). 5/29: *Barbarella* (1968). 30 Lafayette Ave., Brooklyn (718-623-2770).

Film Forum—Opening 5/26: "Sapph-O-Rama!" 5/26–5/27: *Mädchen in Uniform* (1931); *The Children's Hour* (1961). 5/28: *Forbidden Love* (1992); *Paris Was a Woman* (1995). 209 W. Houston St. (212-727-8110); $9.

Film Society of Lincoln Center (The Walter Reade Theater)—Through 6/1: The Sixth African Film Festival. 5/23: *Macadamtribu* (1996). 5/24: *A Trip to the Country* (2000). 5/25: *Touki-Bouki* (1973). 5/26: *Come Back, Africa.* 5/27: *Barbacue-Pejo* (1999). 5/28: *Mossane.* 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 for members, $4.50 for seniors, $3 for "Movies for Kids."

Ocularis—5/28–5/29: *A Woman Under the Influence* (1974). At Galapagos, 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); $5.

The Screening Room—Opening 5/25: "MGM Musicals." 5/25–5/26: *On The Town* (1949); *Singin' In the Rain* (1952). 5/27–5/29: *Gigi* (1958); *Meet Me in St. Louis* (1944). Throughout summer: "The Midnight Blaxploitation Series." 5/26–5/27: *Across 110th Street.* 54 Varick St. (212-334-2100); $9 ($6 for Sunday brunch patrons).

Two Boots Pioneer Theater—5/25–5/26: *The Love Machine* (2000). 5/27–5/28: *All I Wanna Do* (2000); *The Love Machine.* 5/29: *The Love Machine.* 155 E. 3rd St. (212-254-3300); $9, $6 seniors.

Davis

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took time off a week before their Met date to cheer on a senior colleague, Carlo Bergonzi, in a feat of derring-do. At the age of 75, Bergonzi was about to sing Verdi's **Otello** for the first time, in a concert performance with the Opera Orchestra of New York conducted by Eve Queler. James Levine was also spotted in the audience. So were a host of opera luminaries past and present, including Licia Albanese, Marilyn Horne, Anna Moffo, James Morris, Sherrill Milnes, and Aprile Millo. At least two Franco Corelli sightings were reported. Opera professionals from every area of the business filled the hall, along with hundreds of fans and curiosity seekers. Even a tenor half Bergonzi's age would have been rattled at the prospect of singing Verdi's most strenuous tenor role before this audience, so the unhappy results did not entirely come as a surprise. After two painful acts, it was all over, and the tenor sent the audience his regrets.

Some insisted that Bergonzi had sung a miraculous Otello at the dress rehearsal but was just having one of those bad days that can afflict any singer. I'd like to believe that, but after all the excuses had been made, the voice still sounded more or less as one would expect for a man of Bergonzi's age: worn, unsupported, and breathless, the characteristic timbre dried up and toneless. Pitches were barely indicated, and the declamatory power any tenor must possess to sing Otello was never even suggested. Although the tenor needed all the help he could get, the slapdash orchestral playing, Kallen Esperian's pallid Desdemona, and Alberto Gazale's promising but callow Iago only made the evening more painful.

It's difficult to understand why a man of Bergonzi's taste and intelligence would, at this late date, even want to tackle an opera he had prudently avoided when he was in his prime and considered by many as the leading Verdi stylist of his generation. A defiant fist in the face of time? A last-ditch effort to sing a Verdi role he had always dreamed about performing even though it never really suited him? If so, why take the risk in such a glaring public spotlight as Carnegie Hall? Bergonzi obviously finds it difficult to let go, and over the years he has sung several sentimental farewell recitals in New York. They were always dignified affairs in which he at least suggested the grace, style, and poise of the peerless lyric tenor he once was—the one most of us would prefer to remember rather than the sad figure of this doomed enterprise. ■

Peter G. Davis's 1997–2000 reviews are available at **newyorkmag.com**.

Tomasky

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that implicitly accepts it as an issue. In words that come from the heart (this is Giuliani's strength—even when he's lying, he does it in such a plainspoken way that, to people who don't know any better, it sounds like it has to be the truth). Anyway, it shouldn't be that hard to do. Deciding to deal with it is hard to do.

Check out these numbers, unpublished, from a late-April poll by John Zogby. The *Observer*'s Tish Durkin mentioned some last week; here are some more. The poll matched Hillary against George Pataki and five other Republicans, most of them scarcely known outside their county or congressional district. Hillary lost to Pataki and beat the others. That was no surprise. The surprise came when Zogby went back and did an aggregate count to find out who voted for Hillary how often and who voted for "generic Republican" how often. The result was that 37 percent of respondents voted for Hillary every time, while 44 percent voted against her all six times. Bear in mind—most of these 44 percent were saying they'd vote for people they've probably never heard of. Among virtually every group that's most likely to vote, she's got trouble. Among senior citizens, 35 percent always supported her, 53 percent never did. Among the highest-income group (above $75,000), 33 percent always, 41 percent never. And so on. Because Zogby is the *Post*'s pollster, Democrats like to naysay him, but his numbers ring pretty true to me and reflect what one picks up anecdotally—that resistance to the Hillary campaign, while not what it was six months ago, is still something to be reckoned with.

> *"Hillary can deal with the trust issue only by acknowledging it. . . . Some major speech. A well-placed interview. A* **slogan that implicitly accepts it as an issue.** *In words that come from the heart."*

Rudy, Lazio, King, a Herkimer County water commissioner: It makes no difference. Clinton insiders don't need to play that guessing game. They need to play *Password*, and the password is *theme*. ■

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theater

Staceyann Chin...*Nosferatu*...Denise Stoklos

Opening Chin Up

Some people's lives demand one-person shows—and firebrand Staceyann Chin, one of New York's fiercest spoken-word performers, is one of them. Born in Montego Bay, Chin (pictured, with Jamaica Kincaid) is the child of a wealthy Chinese businessman who disowned her and a poor woman whom she describes as "the black girl who left the brown baby and never looked back." She was raised by her grandmother and didn't see her mother until she was 25. In Jamaica, Chin studied math and philosophy, dabbled in poetry, and after friends and family freaked out when she came out, moved to New York in 1997. She read her first poem about a year later at the Nuyorican Poets Cafe and soon became a local hero at the bar 13's "A Little Bit Louder" Mondays. These days, Chin lives in Far Rockaway with her gay husband, "in a house that used to be a church," she says, "but is now filled with rambling revolutionaries." (Fortunately, the Pentacostal minister left behind enough church letterhead for Chin to print out her poems.) Though she's performed for less than two years, Chin, a star of last year's National Poetry Slam Competition, is already touring throughout the U.S. and Europe. Here, she delivers rousing keynotes at political rallies across the city, where crowds are known to scream when she cries, "I want to be that voice that makes Giuliani so scared he hires two black butch bodyguards." In *Hands Afire*, she'll rant and reflect on racial and sexual politics and her unique family history—and offer a little love advice too: "Most lovers will lie to you eventually," she says, "and though I believe two wrongs don't ever make a right, slashing his tires makes you feel better." Onstage Sundays at 45 Bleecker through June 25. (See "Off-Off Broadway.") LOGAN HILL

Broadway

Now Playing

Aida—The epic musical about the love affair between a Nubian slave and a cute Egyptian. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).*

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. This revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—So many ways to skin a cat—but none of them seem to work! $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/7/82. Extended through 9/10. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) $20–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200).*

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Copenhagen—A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Dame Edna: The Royal Tour—Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman. (Simon: 11/2/99.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/2. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Dirty Blonde—Brash actress-author Claudia Shear stars in her new play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maximusical adaptation, but the lead does have his haircut. $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 7. Opened: 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

Photograph courtesy of Staceyann Chin.

The Green Bird—The enchanting surprise of the month, if not the season, this 1765 fairy-tale comedy by Carlo Gozzi is sheer delight. It includes a talking giant sculptured head, a statue that comes to life, a sorceress's garden, and singing apples. But if you think this is kiddie stuff, think again. It is really for adults, although children will get enough of it to enjoy it, too. Though more modest in scale than director Julie Taymor's other triumph, the song of the Bird is sweeter, smarter, and subtler than the roar of the Lion. (Simon: 4/25/00.) $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

Jackie Mason—Much Ado About Everything—Jackie Mason is not so funny as Dame Edna (who is?) but still damned funny. He is politically incorrect, and glories in it with ecstatic gloat. (Simon: 1/17/00.) $65–$55. Tues.–Sat. at 8, Sun. at 3. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Jesus Christ Superstar—Yeah, he's the Messiah, but what he really wants to do is sing. $26–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* (Simon: 12/1/97.) $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 12/31. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

Moon for the Misbegotten—Thanks to Eugene O'Neill's artistry, the character of Josie is true enough to be a riveting character when incarnated by the right actress, and Cherry Jones is a transcendent actress; when Cherry is in bloom, she is, like her namesake trees, worth a pilgrimage from the four corners of the earth. As James, Gabriel Byrne gives a complementarily moving performance as a lost soul in a dying body. There is a meatiness, a tenacity of grip, and, finally, a grandeur, which this production captures. (Simon: 4/3/00.) $60–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

The Music Man—Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. She is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. As Marian Paroo, the librarian of River City, Iowa, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. Susan Stroman's production has other assets as well, but Craig Bierko, the incumbent Harold Hill, gives an impersonation of Preston rather than a performance. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

The Phantom of the Opera—Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200).*

The Real Thing—The clever Tom Stoppard tells a fairly simple story as trickily, as cleverly as possible. He has lots of fun with his assorted adulteries, and his dialogue suitably sparkles. The current revival is less pleasurable than the 1984 American premiere, which had the proper sets and was better directed. Still, Stoppard is one of our few brainy and literate dramatists and once again warms up Broadway's intellectual climate by several balmy degrees. (Simon: 4/24/00.) $35–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Barrymore Theatre, 243 W. 47th St. (212-239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100).*

The Ride Down Mt. Morgan—Shakespearean star and Starfleet captain Patrick Stewart plays Lyman Felt, a bigamist businessman who must confront his two wives after a terrible accident, in Arthur Miller's drama. $55–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/23. *Ambassador Theatre, 215 W. 49th St. (212-239-6200).*

Riverdance—This revamped version features Irish singer Brian Kennedy and dancers Pat Roddy and Eileen Martin. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (212-307-4100).*

Rose—In Martin Sherman's new play, Olympia Dukakis plays a Jewish woman who sits on a Miami Beach park bench and reflects on her life, from her childhood in Russia, through Warsaw's ghettos, to Don Johnson's Miami. $30–$60. Mon.–Sat. at 8, Sat. at 2. *Lyceum Theatre, 149 W. 45 St. (212-239-6200).*

Saturday Night Fever—Flared pants! $30–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Swing!—The dance marathon begins, with requisite suspenders and flared skirts, in this new musical. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

Taller Than a Dwarf—Parker Posey and Matthew Broderick star in a new comedy by Elaine May. Alan Arkin directs. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Longacre Theatre, 220 W. 48th St. (212-239-6200).*

True West—Sam Shepard's dysfunctional brothers are brought back to life by two old friends: Philip Seymour Hoffman and John C. Reilly, most recently spotted together in the film *Magnolia.* $65–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/18. *Circle-in-the-Square Theatre, 50th St. west of Broadway (212-239-6200).*

Waiting in the Wings—A piece by Noël Coward about former star stage actresses living out their declining years in the Wings, a less-than-lavish retirement home, the play is a wise and compassionate address of the problems of aging and death that confront us all. To miss this play (starring Rosemary Harris and Lauren Bacall) would be a major folly; not having a good time at it is a virtual—no, a real—impossibility. (Simon: 1/10/99). $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).*

The Wild Party—Toni Collette, Eartha Kitt, and Mandy Patinkin throw a Jazz Age bash in a new musical, the second this season with the same title and source, by Michael John LaChiusa and George C. Wolfe. $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2. Through 6/4. *Virginia Theatre, 245 W. 52nd St. (212-239-6200).*

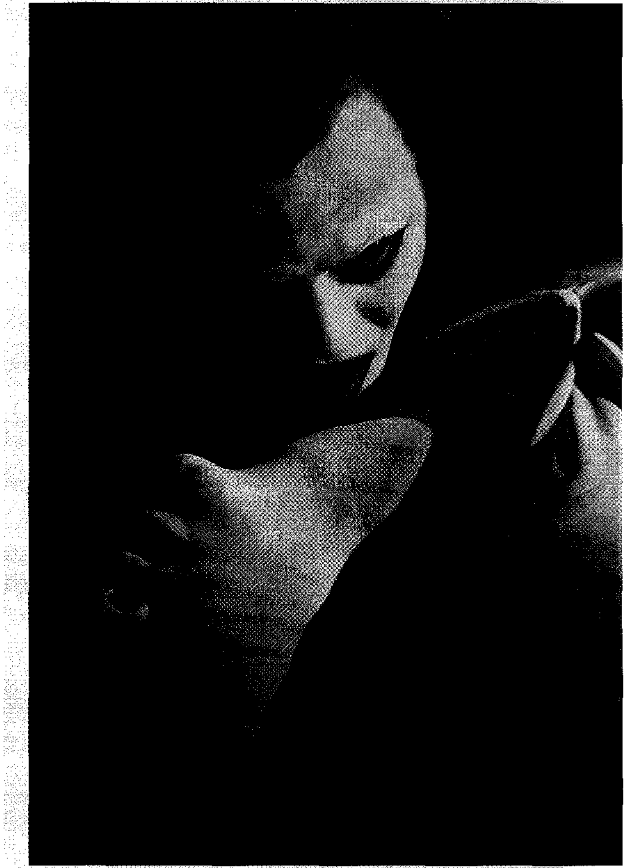
Off Broadway

Previews and Openings

Anonymous—A novelist who works in advertising is set up with a batty nutritionist and a mafioso in

Previews
I'll Just Nibble

Long before Buffy, F. W. Murnau's groundbreaking vampire flick 'Nosferatu' scared the bejeezus out of audiences in 1922. Now a tricked-out multimedia adaptation of the horror classic features a cast of 24—topped by the fearsome Nikolai Kinski (pictured, with Anne Alquist), son of legendary actor Klaus Kinski, who was known to be a terror (not to mention a Nosferatu for Werner Herzog) in his own right. Previews begin at HERE *on May 25. (See "Off–Off Broadway.")*



Photograph by Doug Berry.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Glen Merzer's new comedy. Directed by Pamela Berlin (*Steel Magnolias, Crossing Delancy*). $40. Tues.–Sat. at 8, Sat. at 2, and Sun. at 3. In previews for a 5/31 opening. *McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-279-4200).*

The Bubbly Black Girl Sheds Her Chameleon Skin—This new musical with book, music, and lyrics by Kirsten Childs stars LaChanze (*Ragtime, Once on This Island*). $47.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. Previews begin 5/26 for a 6/20 opening. Through 7/9. *Playwrights Horizons, 416 W. 42nd St. (212-279-4200).*

Closet Land—Radha Bharadwaj's new play about a successful children's book writer who encounters a repressive regime. $30. Tues.–Sat. at 8, Sun. at 6. In previews for a 5/25 opening. Through 6/18. *New York Performance Works, 128 Chambers St. (212-969-0166.)*

Common Things About 16 Dicks From Philadelphia—Empire Theatre presents short plays by David Ives, Jules Feiler, Alexander Dawson, and Richard Harlan Smith, with music by a jazz combo. Charles Gale directs. $15.99. Mon.–Sat. at 8. In previews for a 5/24 opening. Through 6/10. *Curtican Theater, 154 W. 29th St. (212-349-6619).*

Current Events—A California senator navigates personal politics at home in David Marshall Grant's new play, directed by David Petrarca (*Fuddy Meers*). $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 6/13 opening. *MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).*

The Ginger Man—Dublin Theatre presents Irish scribe J. P. Donleavy's adaptation of his novel of the same name. $30–$40. Tues.–Sat. at 8, Sun. at 3. In previews for a 5/24 opening. Through 7/2. *Irish Arts Center, 553 W. 51st St. (212-581-4125).*

The Harmfulness of Tobacco/A Phoenix Too Frequent—The National Asian-American Theatre Company presents one-acts by Chekhov and Christopher Fry. $15. Wed.–Sat. at 8, Sat. and Sun. at 3. Previews begin 5/26 for a 5/31 opening. Through 6/17. *Mint Theater, 311 W. 43rd St. (718-623-1672).*

Neil Simon's Hotel Suite—This collection of Neil Simon one-acts set in hotels promises more tiny bars of soap than Broadway has seen in a long while. *Hotel* manager is John Tillinger. Guests include Helen Carey, Randy Graff, Leigh Lawson, and Ron Orbach. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for a 6/15 opening. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

The Penis Responds—Writer Ernest Thompson's ode to johnsons, elephant guns, bishops, muscle cars, etc. $30–$40. Mon.–Fri. at 8, Sat. at 6 and 9. 5/25–6/10. *Blue Heron Arts Center, 121 E. 24th St. (212-279-4200).*

Proof—More math onstage! Mary-Louise Parker plays a young woman who faces an elusive mathematical proof, a would-be lover, and Dad, a very sharp mathematician. Directed by Daniel Sullivan (*Moon for the Misbegotten*). $50. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. In previews for a 5/23 opening. *MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).*

Now Playing

Abie's Island Rose—The Jewish Rep presents a new musical comedy about a young Jewish medical student and a Caribbean nurse. $35–$45. Tues.–Thurs. and Sat. at 8, Sun. at 2 and 7. *Playhouse 91, 316 E. 91st St. (212-831-2000).*

Blind Alley—Three one-acts about young women by Nancy Neverez. $20. Wed.–Sat. at 8, Sat. at 2, Sun. at 2 and 6:30. *Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).*

Blue Man Group: Tubes—Smart silliness. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

The Bomb-itty of Errors—A hilarious, funky-fresh "add-rap-tation" of the Bard's classic and one of the best comedies of the season. $20–$35. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *45 Bleecker St. (212-307-4100).*

Bruce Vilanch: Almost Famous—A one-man show about the mad, mad, mad world of Tinseltown by *Hollywood Squares* regular and comedy writer Bruce Vilanch. $35–$40. Mon.–Sat. at 8:30. Through 6/11. *Westbeth Theatre Center, 151 Bank St. (212-307-4100).*

The Countess—Gregory Murphy's costume drama about the love triangle of John Ruskin, his wife, and painter John Everett Millais. $40-$55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Lambs Theatre, 130 W. 44th St. (212-997-1780).*

De La Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Sat. and Sun. at 7 and 10. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) $30–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

The Director—In Nancy Hasty's new play, a once-famous director has fallen from grace and is working as a janitor, until a young playwright enlists his skills—theatrical, that is, not custodial. Starring John Shea. $37.50–$40. Mon.–Sat. at 8, Sat. at 3. Through 6/3. *Arclight Theatre, 152 W. 71st St. (212-279-4200).*

The Donkey Show—A loose, fun disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. $35. Thurs.–Sat. at 8 and 10:30, Sun. at 8. *El Flamingo, 547 W. 21st St. (212-307-4100).*

Enough About Me: An Unauthorized Autobiography—Downtown diva Varla Jean Merman, who may or may not be the love child of Ernest Borgnine and Ethel Merman, reveals all the aorta-bursting heartache that festers behind her dazzling persona. $30. Thurs., Fri., and Sat. at 8, Sun. at 7. *Chelsea Playhouse, 125 W. 22nd St. (212-307-4100).*

Enter the Guardsman—Weissberg Theater Group (*Side Man*) presents a new musical romance that debuted in London and garnered an Olivier Award nomination for Best Musical. Book and direction by Scott Wentworth, music by Craig Bohmler, and lyrics by Marion Adler. $39.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 2 and 7. *Vineyard Theatre, 108 E. 15th St. (212-353-0303).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

Forbidden Broadway Cleans Up Its Act—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin and exuberantly enacted by Mark Setlock, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

Hansen's Cab—Mark R. Giesser's new play follows the plight of a woman diagnosed with leprosy. $40. Tues.–Sat. at 8, Wed. and Sat. at 3, some Suns. at 3. *Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).*

Opening
The Indiscreet Charm of Bourgeois

In the biographical work *Louise Bourgeois: I Do, I Undo, I Redo,* Brazilian actress Denise Stoklos (pictured) will evoke the life of the 88-year-old feminist art heroine. Bourgeois, who will create one of the first exhibits at Manhattan's Museum of Sex this fall, designed sets specifically for this performance. So look out for big phalluses and quotes about her process, like "Since I was demolished by my father, why shouldn't I demolish him? . . . Why not give him a second pair of breasts? And then I cut off his head. It's a way of teasing." Opens May 18 at La MaMa E.T.C. (See "Off–Off Broadway.")

Photograph by Thais Stoklos Kignel.

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Jitney—This is the revised version of August Wilson's first play, the start of what became a ten-part series, still in progress, about African-American lives, one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in the Pittsburgh of 1977. It is so vividly written, acted, and directed (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) $51. Tues. and Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2, Sun. at 3. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

Kiki & Herb: Playing for Time—A show by the downtown duo who practically reinventing cabaret theater with renditions of crooner classics and slightly less Algonquin tunes by the likes of Patti Smith, Suicidal Tendencies, and Christina Aguilera. $12–$15. Fri.–Sun. at 7:30. *Fez, 380 Lafayette St. (212-533-2680).*

The Laramie Project—In November 1998, one month after Matthew Shepard's murder, director Moisés Kaufman (*Gross Indecency: The Three Trials of Oscar Wilde*) traveled with his company to Laramie, Wyoming, just as Shepard's death was becoming a catalyst for hate-crime legislation nationwide. Six visits and several hundred interviews later, Kaufman and members of his company present a set of sampled monologues about the town and the murder. $25–$55. Mon. and Wed.–Sun. at 8, Sun. at 7:30. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

Lucrece—Edward Berkeley directs Thornton Wilder's play. $15. Wed.–Sat. at 8, Sun. at 3. *Ohio Theater, 66 Wooster St. (212-886-1889).*

Lydie Breeze—Reconstruction-era idealists attempt to create a utopian commune in John Guare's reworked five-hour play. Idealistic audience members will need to sit through the two halves on consecutive nights, or both parts on Sat. and Sun. $90–$110. Tues.–Fri. at 8, Sat. and Sun. at 3. Through 6/18. *New York Theatre Workshop, 79 E. 4th St. (212-460-5475).*

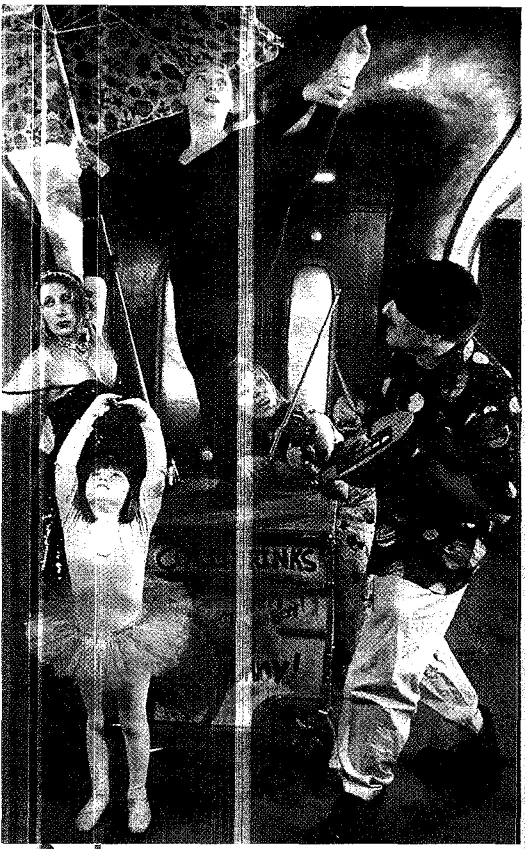
A Midsummer Night's Dream/The Family Reunion/Don Carlos—The Royal Shakespeare Company presents three works in repertory: Shakespeare's classic, T.S. Eliot's verse drama, and Friedrich Schiller's historical tragedy. Directed by Adrian Noble, Gale Edwards, and Michael Boyd, respectively. $20–$55. Call for schedule. Through 5/27. *BAM, 651 Fulton St., Brooklyn (718-636-4100).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Our Lady of Sligo—Sinéad Cusack plays the lead in Sebastian Barry's drama about the destructive relationship of an Irish couple. $30–$40. Tues.–Sat. at 8, Sun. at 3. Through 6/4. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$80. Mon. and Wed.– Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Over the River and Through the Woods—Joe DiPietro's comedy. $49.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*



Onstage

Loisaidapalooza

Just to remind folks that there's more to the Lower East Side theater scene than the Fringe Fest or Pure Pop, the Theater for the New City is throwing its annual bash—with the help of theater groups like the New York Theatre Workshop, the Nuyorican, the Living Theater, Dixon Place, and Infinity Dance Company. The Lower East Side's Fifth Annual Festival of the Arts features three days of free performances, including readings and talks by celebrities like James Earl Jones, Kate Millett, and Joe Franklin and performances by Paul Krassner, David Amram, and a slew of downtown regulars. Onstage May 26 to May 28. (See "Off–Off Broadway.")

Small Craft Warnings—Worth Street Theater revives last year's successful production of the Tennessee Williams drama. $15–$40. Mon. and Thurs–Sat. at 8, Sun. at 5. *Tribeca Playhouse, 111 Reade St. (212-532-8887).*

Steam, Too—New one-acts set in steam rooms. $12. Thurs.–Sun. at 8. Through 6/4. *Blue Heron Arts Center, 121 E. 24th St. (212-841-0370).*

Stomp—A loud, aggressive, and energetic show. $24.50– $49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

Tricycle—Carson Coulon's new play. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Thirteenth St. Theatre, 136 E. 13th St. (212-307-4100).*

Two-Headed—A frontier tale about women in Utah, featuring Lizbeth Mackay and Deirdre O'Connell. Directed by Joan Vail Thorne. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. *Women's Project Theatre, 424 W. 55th St. (212-239-6200).*

Uncle Vanya —The Roundabout presents Chekhov's comedy, starring vets Sir Derek Jacobi, Laura Linney, Brian Murray, and Roger Rees. Michael Mayer (*Side Man*) directs. $50–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 6/11. *Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).*

Wake Up and Smell the Coffee—The latest one-man wonder by Eric Bogosian (*subUrbia, Pounding Nails in the Floor With My Forehead*). $29.50– $49.50. Tues.–Fri. at 8, Fri. at 11, Sat. at 7 and 10, Sun. at 3. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

What You Get and What You Expect—Christopher Ashley directs Jean-Marie Besset's play about two architects vying for the world's first extraterrestrial commission. $45. Tues.–Sun. at 8, Sat. and Sun. at 3. *New York Theatre Workshop, 79 E. 4th St. (212-460-5475).*

When They Speak of Rita—The Foote family presents a new drama by Daisy Foote, starring Hallie Foote and directed by Pulitzer- and Oscar-winning writer Horton Foote. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Primary Stages, 354 W. 45th St. (212-333-4052).*

Off-Off Broadway

Charlie Victor Romeo (Cockpit Voice Recorder)—A multimedia piece about death and high altitudes based on black-box recordings. Thurs.–Sat. at 8. Through 5/27. *Collective Unconscious, 145 Ludlow St. (212-254-5277).*

Chekhov Vaudevilles—Classics in the porn palace. $15–$20. Call for schedule. *Nada Show World Theater, 42nd St. and Eighth Ave. (212-586-7829).*

The Designated Mourner—In Wallace Shawn's snooty new play, three people (Shawn, Deborah Eisenberg, and Larry Pine) decry middlebrow culture. Only 30 tickets per performance—how snooty! $20. Mon.–Sat. at 7. Through 7/15. *21 S. William St. (212-532-8887).*

Fifth Lower East Side Festival of the Arts—A barrage of performances. Free. Call for schedule. 5/26–5/28. *Theatre for the New City, 155 First Ave. (212-254-1109).*

Hands Afire—Staceyann Chin's new one-woman show. Directed by Will Pomerantz. $15. Sundays at 9:30. Through 6/25. *45 Bleecker, 45 Bleecker St. (212-505-2367).*

Happy Anniversary—Lou Reda's gay romantic drama. $25. Wed.–Fri. at 8, Sat. at 7 and 9:30, Sun. at 7. In previews for a 6/1 opening. Through 7/2. *Grove Street Playhouse, 15 Grove St. (212-532-8887).*

Hypatia—A new play by two-time Obie winner Mac Wellman about the mathematician and philosopher. $12–$15. Wed.–Sat. at 7:30. Through 6/3. *SoHo Rep, 46 Walker St. (212-334-0962).*

I Wanna Be Adored—A theatrical "Behind the Music" about Joy Division's Ian Curtis. $20. Wed.–Sat. at 10. Through 5/28. *New York Performance Works, 128 Chambers St. (212-726-8154.)*

I, Rasputin—Russia's "mad monk" gets wacky in this multimedia performance. $15. Thurs.–Sun. at 7:30. 5/25–6/11. *P.S. 122, 150 First Ave. (212-477-5288).*

Louise Bourgeois: I Do, I Undo, I Redo—A work about the French-born sculptor. $15–$20. Thurs.–Sun. at 8, Sun. at 3: 30. *La MaMa E.T.C., 74A E. 4th St. (212-475-7710).*

Marathon 2000—Ensemble Studio Theatre's revered one-act festival. $15 for single tickets, $40 for marathon passes. Call for schedule. Through 6/11. *E.S.T., 549 W. 52nd St. (212-247-4982).*

A Place Like This—A self-reflexive play about the theater written and directed by C. J. Hopkins. 5/24–6/17. *Present Company Theatorium, 198 Stanton St. (212-420-8877).*

Shakin' the Mess Outta Misery—Playwright Shay Youngblood's new play. $12. Thurs.–Sat. at 8, Sun. at 3. Through 5/28. *Vital Theatre, 432 W. 42nd St. (212-592-0129).*

Photograph by Jonathan Slaff.

art

William Merritt Chase...James Nachtwey

Galleries

Solos

Madison Avenue and Vicinity

John Bowman—Recent paintings of stages and theaters that blend reality and fiction; through 6/30. Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

Willem de Kooning—Paintings and drawings of abstracted female figures from the John and Kimiko Powers collection; through 6/30. Gagosian, 980 Madison Ave. (212-744-2313).

Seth Michael Forman—Paintings of figures enacting enigmatic, often absurd, personal dramas; through 6/24. Baumgold, 128 E. 72nd St. (212-861-7338).

Vik Muniz—New works by the Brazilian-born artist, including the series "Personal Articles," a set of 60 fantasy newspaper articles accompanied by computer-manipulated photographs, each in an edition of six, and small paintings made from memory after snapshots found in family albums; through 6/9. Ubu, 16 E. 78th St. (212-794-4444).

Bruno Romeda—Recent cast-bronze sculptures that continue the artist's exploration of the square, the circle, the triangle, and the extended line; through 6/10. Kouros, 23 E. 73rd St. (212-288-5888).

Fred Sandback—New work in colored yarn, the artist's signature medium for the past 30 years, and recent bas-reliefs of single or multipaneled pieces of painted or unpainted wood; through 6/17. Markey, 42 E. 76th St. (212-517-9892).

James Sheehan—Miniature paintings of crowds of people; through 6/16. Rickards, 1045 Madison Ave. (212-924-0858).

57th Street Area

Milton Avery—A selection of paintings by the American artist (1885–1965), known for his reductive landscapes and inventive use of color; through 6/16. DC Moore, 724 Fifth Ave. (212-247-2111).

Luis Cruz Azaceta—New abstract paintings from the series "Structuring Fear" by this artist known for his expressionistic figurative images addressing such issues as exile, homelessness, and urban violence; through 6/17. Barquet, 41 E. 57th St. (212-644-9090).

Richard Baker—Recent still-life paintings; through 6/9. Washburn, 20 W. 57th St. (212-397-6780).

Gaston Chaissac—Drawings, paintings, and totems by this self-taught French artist (1910–1964) associated with the Art Brut group; through 7/25. Krugier, 41 E. 57th St. (212-755-7288).

Inka Essenhigh/Peter Halley—Large-scale paintings that combine fluid drawing with the vivid color and slick surfaces of animation cels/Small paintings that continue the artist's exploration of geometric abstraction. Through 6/24. Boone, 745 Fifth Ave. (212-752-2929).

Andy Goldsworthy—Two new site-specific works, including a wall made of clay and a "rush line" drawing composed of reeds woven together; through 7/17. Lelong, 20 W. 57th St. (212-315-0470).

Eric Goulder—Four bronze sculptures on the theme of overpopulation; through 6/16. Forum, 745 Fifth Ave. (212-355-4545).

Ignacio Iturria—Recent paintings depicting everyday life in Montevideo, Uruguay; through 6/25. Marlborough, 40 W. 57th St. (212-541-4900).

Agnes Martin—Recent large-scale abstract paintings based on aspects of love; through 6/10. PaceWildenstein, 32 E. 57th St. (212-421-3292).

John Torreano—New works; through 6/9. Littlejohn Contemporary, 41 E. 57th St. (212-980-2323).

John Van Alstine—New bronze sculptures that employ the column as an integral form; through 6/10. Haime, 41 E. 57th St. (212-888-3550).

Neil Welliver—Prints from the early eighties to the present, among them the artist's large-scale *ukiyo-e* woodcuts of the Maine woods; through 6/9. De Nagy, 724 Fifth Ave. (212-262-5050).

SoHo and TriBeCa

Serena Bocchino—Recent abstract drawings loosely based on the music of the Beatles' *Yellow Submarine* album; through 6/10. Exhibit A, 160 Mercer St. (212-343-0230).

Rudy Burckhardt—Photography books, diaries, and other objects and ephemera from the Swiss-born artist's estate; through 6/17. SI/NY, 495 Broadway (212-925-2035).

John Chamberlain—New sculptures composed of ribbonlike forms of painted metal that appear to be exploding into space; through 6/10. PaceWildenstein, 142 Greene St. (212-431-9224).

Matt Mullican—A survey of the artist's drawings from 1973 to the present; through 6/27. Alexander, 59 Wooster St. (212-925-4338).

Donna Sharrett—Mandalalike assemblages of rose petals and synthetic hair on black velvet; through 6/24. Pelavin, 13 Jay St. (212-925-9424).

Sarah Smelser/Ron Rumford—New monoprints by both. Through 6/17. Bridgewater/Lustberg & Blumenfeld, 560 Broadway (212-941-6355).

Daniel Spoerri—New assemblages inspired by a suite of original surgical lithographs from 1839 by N. H. Jacob, a student of Jean-Louis David; through 6/10. Harvey, 537 Broadway (212-925-7651).

Thomas Zummer—Conceptual drawings; through 6/17. Taylor/TZ'Art, 470 Broome St. (212-966-9059).

Chelsea

Oladele Bamgboye—An interactive computer installation in which viewers can manipulate digital variants of cultural artifacts, by an African-born artist living in London; through 6/10. Erben, 516 W. 20th St. (212-645-8701).

Rina Banerjee—New sculptures and installations; through 6/24. Admit One, 529 W. 20th St. (212-463-0164).

Bill Barrette—An installation on the history of Sugamo prison in northwest Tokyo and the Tokyo war-crimes trials of 1946–48; through 6/17. Van der donk, 601 W. 26th St. (212-691-5973).

Scott Burton—Early sculptures of tables, chairs, and benches, and photographs of the artist's performances; through 6/24. Protetch, 511 W. 22nd St. (212-633-6999).

Deborah Butterfield—New cast-bronze sculptures of horse forms; through 7/30. Thorp, 210 Eleventh Ave. (212-691-6565).

Thornton Dial/Mo Bartlett—Drawings by the self-taught Alabama artist/Black-and-white photographs from the sixties of the artist's sculptures of children, as well as two of his sculptures. Through 6/24. Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Walton Ford—New watercolors of animals in scenarios that offer a whimsical history of Western perceptions of the subcontinent; through 6/30. Kasmin, 293 Tenth Ave. (212-563-4474).

Katharina Fritsch—Two large-scale sculptures that continue the German artist's exploration of fairy-tale imagery; through 6/23. Marks, 523 W. 24th St. (212-243-0200).

Paul Georges—A retrospective of the artist's large-scale figurative paintings; through 6/10. Center for Figurative Painting, 115 W. 30th St. (212-868-3452).

Craig Kalpakjian/Rackstraw Downes—Computer-generated images of interiors/Recent paintings of interiors,

Talent

Uncommon Touch

The legacies of Marcel Duchamp and Andy Warhol live on in "Extra Ordinary," an exhibition of fourteen artists—among them Francis Cape, Vija Celmins, Tom Friedman (right, "Untitled," toothpicks, 1995), Jeff Koons, and Roxy Paine—who specialize in transforming everyday sights and ordinary materials into dazzling Cinderellas. At James Cohan Gallery, 41 West 57th Street; through June 30.

Photograph courtesy of James Cohan Gallery.

including those of the World Trade Center. Through 6/10. Miller, 524 W. 26th St. (212-366-4774).

Joachim Koester—Photographs that document the failed model town of Resolute, on Cornwallis Island in the far north of Arctic Canada, and a slide installation that combines the artist's photographs of the Greenlandic ice cap with the diary of the Swedish scientist A. E. Nordenskiöld, who made an expedition to the same area in 1870; through 6/10. Greene Naftali, 526 W. 26th St. (212-463-7770).

Joey Kotting—An installation of film and painting; through 6/9. Fredericks Freiser, 504 W. 22nd St. (212-633-6555).

Robert Lobe/Georgia Marsh—New aluminum sculptures of tree and rock formations/Mixed-media works on paper that juxtapose natural and geometric forms. Through 6/30. Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Steve Mumford/Elliott Green—Paintings that depict narratives of animals, cars, and encroaching suburbs/Paintings that focus on the dramatic conflicts or harmonies in relationships. Through 6/24. Postmasters, 459 W. 19th St. (212-727-3323).

David Nelson/Rina Banerjee—New works by both; through 6/17. Debs, 525 W. 26th St. (212-643-2070).

Richard Prince—Works that incorporate arrangements of publicity photographs of celebrities as well as collectibles (buttons, album covers, etc.) and the artist's own drawings and photographs; through 6/30. Gladstone, 515 W. 24th St. (212-206-9300).

Meyer Vaisman—New sculpture; through 6/10. Brown's Enterprise, 436 W. 15th St. (212-627-5258).

Andy Warhol—A selection of the artist's "Diamond Dust Shadow Paintings" that were completed in 1979 and made shortly after his "Shadow Paintings," which are in the collection of the Dia Art Foundation; through 6/10. Gagosian, 555 W. 24th St. (212-741-1111).

Mike Wilson/Oona Stern—Paintings, drawings, and collages by "Tattoo Mike," who performed as the "Illustrated Man" at the Coney Island Sideshow for ten years until his death in 1996, as well as photographs of the artist by Marcus Leatherdale, McDermott & McGough, Andy Warhol, and others/An installation made of carpet that viewers can walk into; 5/25–6/29. Harris, 529 W. 20th St. (212-463-9666).

Jason Young—New abstract paintings; through 6/17. Cristinerose, 529 W. 20th St. (212-206-0297).

John Zinsser—New abstract paintings; through 6/12. Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Other

Keith Haring—Works produced by the artist while he was a student at the School of Visual Arts, from 1978 to 1980; through 6/17. Visual Arts Museum at SVA, 209 E. 23rd St. (212-592-2144).

Mary McDonnell—Recent abstract paintings; through 6/4. Bodell, 13 E. 7th St. (212-477-1820).

Group Shows

Madison Avenue and Vicinity

Americas Society—680 Park Ave. (212-249-8950). "Art of the Americas From the Chase Manhattan Collection: Icon + Grid + Void," paintings, sculpture, and photographs from the bank's collection by North, South, and Central American artists, among them Caldas, Ceemin, González-Torres, Porter, Rockburne, Serrano, Vaisman, Wall; through 7/30.

Graham—1014 Madison Ave. (212-535-5767). New paintings by Burckhardt, Hindley, White; through 6/10.

Sculpture Center—167 E. 69th St. (212-879-3500). Works by emerging sculptors; through 6/17.

57th Street Area

Cohan—41 W. 57th St. (212-755-7171). "Extra Ordinary," objects and images of everyday life that transcend ordinariness by Cape, Celmins, Combs, Floyer, Friedman, Koons, Paine, Richter, others; through 6/30.

Helman—20 W. 57th St. (212-245-2888). Paintings from the forties by New York School artists, among them Baziotes, Gorky, Gottlieb, Hofmann, de Kooning, Pollock, Motherwell, Rothko; through 6/10.

Rosenfeld—24 W. 57th St. (212-247-0082). Works by 72 American artists illustrating the various movements in American art from 1910 through 1975, among them Burchfield, Castellon, Dove, Gottlieb, Porter, Ryan, Tobey, von Wiegand; through 8/10.

SoHo and TriBeCa

Art in General—79 Walker St. (212-219-0473). "On Translation: The Adapter," a collaborative project between Muntadas and the Department for Public Appearances; through 7/8.

CRG—93 Grand St. (212-966-4360). "All Things, Everything True," recent sculpture by Bronson, Coughlan, Durant, Frields, Tse; through 6/16.

Exit Art—548 Broadway (212-966-7745). "Nuevo New York," the nonprofit gallery's annual exhibition of works by emerging artists chosen by its directors, Jeanette Ingberman and Papo Colo; through 6/10.

Exit Art—548 Broadway (212-966-7745). "Neo," works by 22 emerging artists working in the New York area selected by the directors and cofounders of Exit Art, Jeanette Ingberman and Papo Colo; through 8/19.

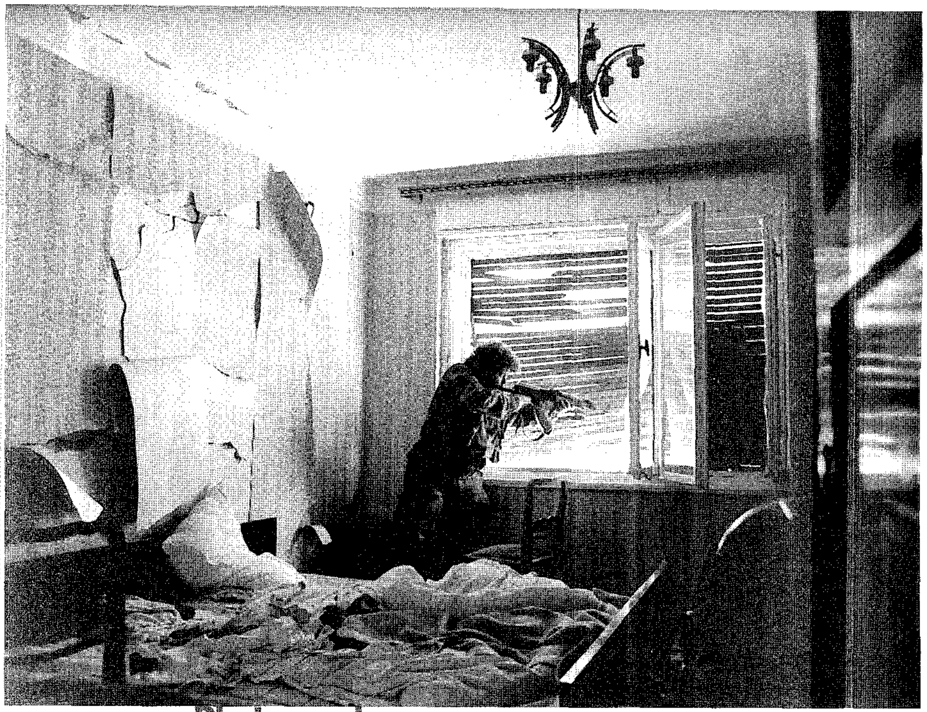
Kelly—43 Mercer St. (212-343-2405). "On Language," works in various media that use language, by Gordon, Hamilton, Kosuth, Nauman, Simpson, Wegner, Wool, others; through 6/10.

Sperone Westwater—142 Greene St. (212-431-3685). "Cosmologies," works by Boetti, Fontana, Halley, Laib, Tuttle, Vital; through 6/10.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (212-691-5956). Conversation exhibition: Eva Knutz and David Reed, through 6/3; paintings by Susan Wanklyn, through 6/17; project by Jack Pospisil, through 6/3.

Sonnabend—536 W. 22nd St. (212-627-1018). "Retrospective," works by gallery artists celebrating the gallery's new location; through 7/30.



Photograph by James Nachtwey/Magnum Photos, Inc.

Photography

Bearing Witness

James Nachtwey's travel itinerary for the past ten years reads like a gazetteer of the world's most ravaged countries: Romania, Somalia, Sudan, Bosnia (pictured), Kosovo, Chechnya, India, Zaire, and Rwanda. The 52-year-old documentary photographer has literally made it his business to come face-to-face with suffering in practically every corner of the globe, so one would assume, looking at his stark, eloquent images of human strife—currently on view in a retrospective at ICP (1130 Fifth Avenue, at 94th Street; May 23 through July 23) and in a new book, *Inferno* (Phaidon Press; $125)—*that he's come to terms with the horrors of his calling.* But Nachtwey says encountering one kind of staggering atrocity doesn't necessarily prepare one for another. "The genocide in Rwanda was beyond words," Nachtwey recalls, his voice cracking slightly. "The emotional content of what I witness is extremely powerful and sometimes hard to deal with. I feel a natural resistance, but at the same time I have to fight that resistance. Because I see value in it, I make myself do things that are uncomfortable. You want to attack injustice; you want to attack suffering that is being endured for the sake of power or nationalism or some political abstraction." Though Nachtwey has been the recipient of numerous awards, among them this year's ICP Infinity Award for Photojournalism, his antiwar message is resonating with a broader audience than anyone anticipated: *Inferno,* though hardly the usual coffee-table fare, has been flying out of bookstores. It's a sign, Nachtwey says, "that there are people interested in the serious issues in this world." Like Tom Cruise, perhaps, who, rumor has it, bought the movie rights to Nachtwey's life? No, he insists, "at least not that I know of."

EDITH NEWHALL

White Box—525 W. 26th St. (212-727-0767). "Topologies," works by Anastasi, Hirsch, Le Va, Marshall, Romberg, Weiner; through 6/17.

Photography

Manuel Alvarez Bravo—A 50-year survey of the Mexican modernist's abstractions, beginning with his earliest works of the twenties; through 7/8. Throckmorton, 153 E. 61st St. (212-223-1059).

Martha Burgess—An installation that combines photographs, sculptural elements, and a computer CD display; through 6/24. Tatintsian, 508-526 W. 26th St. (212-633-0010).

Catherine Chalmers—Photographs that depict the birth, short life, and death of a newborn mouse; through 6/17. RareArt, 435 W. 14th St. (212-645-5591).

Valenti Claverol—Photographs documenting daily life in the principality of Andorra in the Pyrenees between 1930 and 1970; through 6/26. Spanish Institute, 684 Park Ave. (212-628-0420).

Fred Cray—"Travel Diaries," unique photo-collages that layer images of high art, cartoon figures, and family snapshots; through 6/10. Borden, 560 Broadway (212-431-0166).

Barbara Ess—New large pinhole photographs and a video; through 6/10. Marcus, 578 Broadway (212-226-3200).

Jed Fielding—Photographs of façades of buildings in South America and the Mediterranean; through 6/24. Klotz, 22 E. 72nd St. (212-327-2211).

Henry Horenstein—Whimsical images of domestic and wild animals that capture a single body part, such as a tail, a close-up of feathers, or a dolphin's fin; through 6/17. Morthland, 225 Tenth Ave. (212-242-7767).

Horst P. Horst—Images of the male form drawn from the late photographer's personal archives; through 6/17. Wessel + O'Connor, 242 W. 26th St. (212-242-8811).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 12–6; $6, $4 students and seniors. "James Nachtwey: Testimony." A retrospective of works by the documentary photographer known for his images of human conflict and struggle; through 7/23. . . . "Nathan Lyons: Riding First Class on the Titanic," the culmination of a 30-year project by Lyons featuring 200 black-and-white sequenced images revealing his unique view of America and its social landscape; through 6/18.

Helen Levitt—A survey of the photographer's work from the late thirties to the present; through 6/29. Miller, 20 W. 57th St. (212-397-3930).

Thom Lussier—Six color portraits shot over the past four years that render their subjects as silhouettes; through 6/30. Morris, 465 W. 23rd St. (212-727-2752).

Robert Mapplethorpe—Auto-portrait Polaroids of the seventies; through 6/10. Cheim & Read, 521 W. 23rd St. (212-242-7727).

Malerie Marder—Color photographs of the artist's friends and family acting out the artist's fictional narratives in private homes and hour "sex" motels in the Los Angeles area; through 6/10. Lawrence Rubin, Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Catherine Opie—Large-format Polaroids made in collaboration with the performance artists Ron Athey and Darryl L. Carlton; through 6/10. Thread Waxing Space, 476 Broadway (212-966-9520).

Pace/MacGill—32 E. 57th St. (212-759-7999). Drawings, prints, photographs, and sculpture from the collection of Dr. Torsten Wiesel, a Nobel Prize–winning neurobiologist; photographs of plants from the early 1900s by Charles Jones. Through 6/17.

Tokihiro Sato—Photographs that record movement through specific locations; 5/24–7/28. Tonkonow, 601 W. 26th St. (212-255-8450).

Cindy Sherman—Large-scale photographs from 1985 inspired by children's fables; through 7/1. Skarstedt, 1018 Madison Ave. (212-737-2060).

Jeffrey Sturges—Photographs that refer to abstract painting; through 6/10. Brownstone, 39 Wooster St. (212-334-3455).

Amir Zaki—Vertiginous views of Los Angeles taken from multistory parking structures and tall apartment buildings at night; through 6/24. Golden, 526 W. 26th St. (212-727-8304).

Museums

American Craft Museum—"Sandy Skoglund: Breathing Glass." An installation in the museum's atrium space consisting of thousands of miniature, mechanized dragonflies; 5/31–9/3. . . . "Tommy Simpson: Garden of the Heart." The sculptor and furniture designer's own life-size version of an ancient Persian garden; 5/31–9/3. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Butterfly Conservatory: Tropical Butterflies Alive in Winter"; through 5/29. . . . "Body Art: Marks of Identity." The history of body art in the U.S., Europe, Africa, New Zealand, and elsewhere, highlighting objects and practices dating back to circa 2000 B.C.; through 8/30. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown—"Philippine Style 2000." Apparel, ornamentation, and accessories made with traditional Philippine fabrics by Filipino designers and students from the Fashion Institute of Technology; through 6/10. 502 Park Ave., at 59th St. (212-288-6400), Mon.–Sat. 10–6; $4, $2 students and seniors (free Mon.–Fri. 12–2).

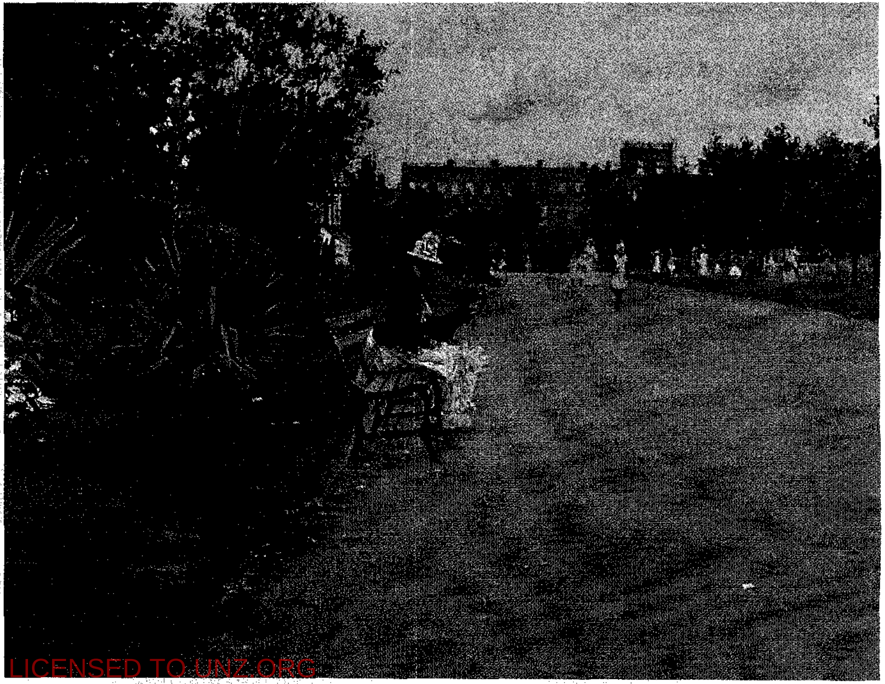
Bard Graduate Center for Studies in the Decorative Arts—"Roman Glass: Reflections on Cultural Change." More than 200 glass works from the collection of the University of Pennsylvania Museum of Archeology and Anthropology that were made in Rome between the late second century B.C. and the early seventh century A.D.; through 6/11. 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts—"Good Business Is the Best Art: Twenty Years of the Artists in the Marketplace Program." Works by Tomie Arai, Rina Banerjee, Prudencio Irazabal, Fabian Marcaccio, Sara Sosnowy, and others; through 9/3. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art—"William Merritt Chase: Modern American Landscapes, 1886–1890." Paintings of outdoor scenes in Brooklyn and Manhattan by the American landscapist; 5/26–8/13. . . . "Maxfield Parrish, 1870–1966." The first critical survey of the works of the American artist, including paintings, drawings, prints, photographs, artifacts, and ephemera; 5/26–8/6. . . . "Vivian Cherry: A Working Street Photographer 1940s–1990s." Photographs documenting social conditions in the Lower East Side garment industry, Depression-era Harlem, Brooklyn neighborhoods, and Times Square, as well as images showing the 1950s demolition of Manhattan's Third Avenue El; through 8/6. . . . "Realm of Marvels: Building Collections for the Future." Works from almost every major area of the museum's holdings, representing nearly every culture and almost all of recorded time; through 6/18. . . . "African Masterworks From the Collection of Beatrice Riese." African art collected by the painter Beatrice Riese, who has lived in New York since 1949; through 9/10. . . . "Urban Glass." A collaboration between Urban Glass, the New York Center for Contemporary Glass in downtown Brooklyn, and the Brooklyn Museum of Art, consisting of works by contemporary glass artists that were inspired by objects in the museum's collection; through 9/3. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

China Institute—"Dawn of the Yellow Earth: Ancient Chinese Ceramics From the Meiyintang Collection." Sixty-three works from Chinese cultures dating from the Neolithic period to the Warring States (5000–300 B.C.E.); through 6/18. 125 E.

On View "William Merritt Chase: Modern American Landscapes, 1886–1890" not only offers the chance to see some of the first paintings by an American experimenting with the Impressionist style, it's something of a geography test as well: The exhibition consists solely of the painter's outdoor scenes of Manhattan and Brooklyn. A typical Chase case is the simply titled *A City Park*, 1887 (below), previously thought to be Prospect Park but recently identified as Brooklyn's Tompkins Park (now called Von King's Park) by curator Barbara Dayer Gallati. At the Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn; May 26 through August 13.



65th St. (212-744-8181), Mon.–Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; free.

Clocktower Gallery—"Clockworks 2000." Works by the 1999–2000 participants in P.S.1's National and International Studio Program; through 6/17. 108 Leonard St. (718-784-2084), Wed.–Sat. 12–6; donation suggested.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"National Design Triennial: Design Culture Now." Recent works by 83 American designers and design firms; through 8/6. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dia Center for the Arts—"Rodney Graham and Bruce Nauman: . . . the nearest faraway place. . . ." A selection of new and earlier works by both artists that reflect their shared interest in the myth of the American West; through 6/18. . . . "Robert Irwin: *Excursus: Homage to the Square*"; through 6/18. . . . "Donald Judd *Untitled*, 1976." A piece from 1976 that is considered one of the late artist's seminal works and comprises fifteen plywood boxes; through 6/18. . . . "Thomas Schütte: Part III: *In Medias Res*"; through 6/18. . . . "Time Traced: Rodney Graham and Vera Lutter"; through 6/18. 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"The Prinzhorn Collection: Traces Upon the *Wunderblock*, From the University of Heidelberg." Drawings by psychiatric patients that were amassed during the twenties by the psychiatrist and art historian Hans Prinzhorn; through 6/10. . . . "Cyrilla Mozenter: Very well saint." A series of collage drawings that takes its title from the phrase "very well saints" used by Gertrude Stein in her libretto for Virgil Thomson's opera *Four Saints in Three Acts,* and whose sense of play can be likened to Stein's inventive use of language; through 6/10. 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection—"Michelangelo to Picasso: Master Drawings From the Collection of the Albertina, Vienna." Drawings by Chagall, Dürer, Klimt, Pollock, and others on loan from the Graphische Sammlung Albertina (Graphic Art Collection Albertina), one of Europe's greatest repositories of works on paper; through 6/18.1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"Rudy Burckhardt and Friends: New York Artists of the 1950s and '60s." Photographic portraits of artists by Burckhardt, who died last year at the age of 85, juxtaposed with works by those artists from the New York University Art Collection, as well as a selection of Burckhardt's films and photographs of New York cityscapes; through 7/15. 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum—"1900: Art at the Crossroads." An exhibition organized in collaboration with the Royal Academy of Arts, London, offering a radical reassessment of artistic cross-currents at the turn of the century, featuring works by Balla, Bouguereau, Degas, Eakins, Kandinsky, Matisse, Mondrian, Picasso, and others; through 9/10. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 students and seniors.

Jewish Museum—"Anni Albers." The first comprehensive New York exhibition of the Bauhaus-trained textile designer's work, including more than 200 works created between 1924 and 1978, among them unique wall hangings and weavings, drapery and upholstery fabrics, wall coverings, fabric swatches, texture studies, room dividers, jewelry, prints, and drawings; 5/28–8/20. . . . "Paris in New York: French Jewish Artists in Private Collections." Paintings and sculpture by Jewish artists working in Paris from 1907 to 1939, among them Marc Chagall, Sonia Delaunay, Jacques Lipchitz, Amedeo Modigliani, Chaim Soutine, and Max Weber; through 6/25. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late nineteenth-century Jewish households; through 10/30. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"American Modern: 1925–1940—Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. . . . "The Art of Japan From the Mary Griggs Burke Collection." Paintings, sculptures, ceramics, and other works dating from the second millennium B.C. to the early nineteenth century; through 6/25. . . . "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. . . . "Perfect Documents: Walker Evans and African Art, 1935." Photographs by Evans depicting the African sculpture exhibited in MOMA's groundbreaking 1935 exhibition; through 9/3. . . . "Art and Oracle: Spirit Voices of Africa." African sculpture and objects dating from the sixteenth to the twentieth century; through 7/30. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

Morgan Library—"Treasures From the Royal Tombs of Ur." An exhibition organized by the University of Pennsylvania Museum of Archeology and Anthropology comprising jewelry, musical instruments, tools, weapons, cylinder seals, human remains, and other objects and artifacts from the ancient Sumerian city-state of Ur; 5/25–9/10. . . . "Saint-Exupéry's Little Prince." A selection of Antoine de Saint-Exupéry's original preparatory drawings for *The Little Prince*, as well as pages from his revised handwritten manuscript; through 8/20. . . . "Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic church during the Middle Ages and the Renaissance; through 10/15. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

Museum of American Folk Art—"The Art of William Edmondson." The first major New York retrospective of sculptures by the self-taught American sculptor since 1937, when he was the first African-American artist to have a one-person show at the Museum of Modern Art; through 8/27. Two Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Making Choices," the second cycle of MOMA2000 exhibitions: "The Marriage of Reason and Squalor." A survey examining opposites as they occur in single works of art; through 9/19. . . . "The Raw and the Cooked." Works by unschooled, outsider, and naïve artists; through 9/19. . . . "Useless Science." The efforts of artists who mimic the methods and conventions of artists; through 9/19. . . . "The Dream of Utopia/Utopia of the Dream." Abstract and Surrealist works by Dalí, Ernst, Malevich, Mondrian, others; through 8/22. . . . "Modern Living 1." Post–World War I designs from the de Stijl, Bauhaus, and Constructivist movements; through 8/22. . . . "Walker Evans & Company." Photographs by Evans and by photographers who influenced him or were influenced by him; through 8/22. . . . "Modern Art Despite Modernism." Works by Albright, Balthus, Cadmus, Feud, Hopper, Rivera, others; through 8/22. . . . "Art Is Arp." Works from the twenties, including wood reliefs, string reliefs, cardboard cutouts, prints, illustrated books, collages, and sculpture; through 8/22. . . . "Giorgio Morandi Etchings"; through 8/22. . . . "War." Works created in response to the threats and effects of mass mobilization and violence; through 8/22. . . . "Graphic-Photographic: The European Revolution in Graphic Design and Photography in the 1920s"; through 8/22. . . . "Anatomically Incorrect"; through 9/26. . . . "Home Movies"; through 9/26. . . . "How Simple Can You Get?"; through 9/26. . . . "Ideal Motif: Stieglitz, Weston, Adams, and Callahan"; through 9/26. . . . "Modern Living 2"; through 9/26. . . . "New York Salon." A cross-section of painting and sculpture that marked the beginning of the New York School's rise to prominence; through 9/26. . . . "The Observer: Cartier-Bresson After the War"; through 9/26. . . . "Paris Salon"; through 9/26. . . . "The Rhetoric of Persuasion"; through 9/26. . . . "Seeing Double." An exploration of the theme of pseudoscience through artworks that mimicked scientific methods, and of the absurd as a philosophical, literary, and artistic concept; through 9/26. . . . "Shigeru Ban: A Paper Arch"; through 8/1. . . . "Project 70: Jim Hodges, Beatriz Milhazes, Faith Ringgold." Banners by each artist displayed on the museum's 53rd Street façade; through 10/31. . . . "Projects 71: John Bock." Lecture given by the artist on 5/25 from 11 to 5 in the Garden Hall, after which video recordings of them will be played on monitors where the action took place; through 6/13. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"New York Now: Contemporary Works in Photography." Images of New York and New Yorkers from the museum's collection; through 10/15. . . . "Elegant Plate: Three Centuries of Precious Metals in New York City." Objects of silver, gold, and other metals from the museum's collection that were used in or near New York from the early eighteenth century through the twentieth; through 9/24. . . . "Ordinary People, Extraordinary Lives: 100 Years of Labor in New York City." Photographs and oral histories documenting the lives of New York City's workers over the past century; through 7/16. . . . "New York: Songs of the City." More than 50 pieces of lavishly illustrated sheet music for songs celebrating New York; through 9/10. . . . "The New York Century: World Capital, Home Town, 1900–2000." An exhibition of objects from the museum's collection conceived by the design firm Pentagram; through 7/9. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

National Academy of Design—"The Watercolors of Charles Hawthorne." Watercolors spanning the years 1915 to 1930 by the founder of the Cape Cod School of Art; through 7/30. . . . "Stuart Davis in Gloucester." Approximately 45 paintings and watercolors of Gloucester on Cape Ann in Massachusetts made by the artist between 1915 and 1934; through 7/30. . . . "Art in the Age of Queen Victoria: Treasures From the Royal Academy of Arts." Paintings by Sir Lawrence Alma-Tadema, Frank Cowper, Sir Edwin Landseer, Sir John Everett Millais, and others; through 6/4. 1083 Fifth Ave. (212-369-4880), Wed., Thurs., Sat., Sun. 12-5, Fri. 10-6; $5.

New Museum of Contemporary Art—"Picturing the Modern Amazon." Images of physically strong women in paintings, drawings, videos, sculptures, photographs, and other media by more than 60 contemporary artists, among them Matthew Barney, Judy Chicago, Nicole Eisenman, Jane Hammond, Mary Ellen Mark, Nancy Spero, and Cindy Sherman; through 7/2. . . . "Tiborocity: Design and Undesign by Tibor Kalman." A retrospective of the late designer's work in print, film, video, and product design, including more than 200 pieces from his personal collection; the archives of M&Co., the design firm he founded in 1979; and his contributions as editor-in-chief of the Benetton-sponsored magazine *Colors;* through 8/7. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New-York Historical Society—"New York Inside Out." A juried exhibition of photographs by New Yorkers documenting their own lives at

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Horowitz *continued from page 33*

greatly, and Randy Mastro's was diminished even more. Ray Harding was put in his place, and David Garth, who was the strongest proponent of getting somebody in there to fix the press office, was out. They had all tried to kill her, and she'd gotten them all taken care of."

It was also during this period that the mayor's daily routine began to change. Instead of going home at the end of the day, he was out every night of the week into the wee hours of the morning. Though much of this was the result of his tireless working style, his ability to function on little sleep, and his absolute joy at being the master of all he surveyed in the city, there was another element as well.

He was enjoying himself. Nearly every night, he could be found eating dinner at ten or eleven o'clock at McMullen's or Limoncello or in more recent times at Coopers Classic Cars & Cigars (owned by Elliot Cuker). Sometimes he was with several staff members and Lategano, sometimes just with Lategano. While he hammered Commissioner Bratton and his clique for hanging out at Elaine's, Giuliani had carved out his own thriving nightlife.

It was at this point that the rumors about his relationship with Lategano really heated up. Coy items ran in the gossip columns about shopping expeditions he'd gone on with her, and *Newsday* even printed mentions of the late-night dinners.

Proving an affair, of course, is almost impossible unless one of the participants talks. Otherwise, the best a reporter is likely to come up with is circumstantial evidence. (Semen-stained dresses are few and far between.) And there was a mountain of circumstantial evidence surrounding Giuliani and Lategano.

But I believed when I wrote my story in 1995 and I continue to believe now that whether the relationship was sexual is really irrelevant. What is relevant is that it became the most important relationship in his life: both in terms of its impact on his mayoralty and for him personally. Lategano was the person he spent all his time with, day and night, seven days a week.

By the beginning of last year, she was even being referred to as co-mayor. It was an all-consuming relationship that created a wall between the mayor and everyone else—including his wife. When Hanover said last week that her husband's relationship with one staff member prevented her from participating in his public life, this is what she was talking about.

"What we at City Hall really resented was their complete disregard for the perception created by their behavior," a former staff member and an ardent supporter of both Giuliani and Lategano told me last year. "Despite the widespread rumors, however unfounded we chose to believe they were, the mayor and Cristyne altered none of the actions that led to those rumors. There was a complete disregard for appearances."

Given recent events, it's possible to say that this is how a man in love behaves. If a man is seeing someone his friends believe is bad for him, and they say so, who ends up gone? It's always the friends.

The most trenchant quote about the nature of their relationship in 1995 is just as penetrating today. "It may not be an affair of the heart, but it is an affair of the spirit," said Hank Sheinkopf. "That's where the intimacy cuts."

AFTER ALL THE INTENSITY BETWEEN THEM and all the slings and arrows Giuliani and Lategano withstood, the relationship ended last May with barely a whimper. Lategano's departure from City Hall couldn't have been more unceremonious. Quietly, she took a leave of absence and never returned. By the fall, she'd been installed at the Convention & Visitors Bureau at a salary of $150,000 a year.

It was during this time, Hanover said, that she and Giuliani "reestablished some of our personal intimacy." And for the first time in years, they were seen in public together: dancing cheek to cheek at the wedding of Howard Safir's son last May.

"Who knows exactly what happened?" says a former staff member. "Did Cristyne tell the mayor she was in love with Nick Nicholas [her husband now] first, and he went berserk? Or does he tell Cristyne, 'Listen, Donna and I are gonna try and make a go of it, so you have to leave 'cause we can't do it with you around'?"

In any event, the reconciliation with Hanover did not, apparently, go on for long. By last summer, Giuliani had already taken steps to set the current situation in motion: He'd begun to see Judi Nathan.

One Republican insider told me he believes the mayor is going to pay a price for his decision. "Scores of Republican leaders and tens of thousands of Republican voters across the state and around the country are going to look at his dropping-out as an abandonment of the cause. The cause is to stop Hillary Clinton, and if she wins, he will pay for the damage."

But in the end, Hillary wasn't the opponent he needed to focus on. "There were just too many uncertainties," says a confidant. "The mayor is not a man who's comfortable with the unknown or with taking risks." Of course, the unknown will loom larger than ever in the months ahead. And as he said in that remarkable press conference a couple of weeks ago, now he's going to need someone more than ever. ■

home; through 8/20. . . . "Stork Club." An exhibition tracing the history of New York's legendary nightclub through letters and business records, photographs, menus, and accessories bearing the nightclub's logo; through 10/1. . . . "Magnum Our Turning World, Photographs 1989–1999." Works by photographers who work or worked for the legendary photo agency; through 6/18. . . . "Jessie Tarbox Beals: On Assignment." Works by America's first female photojournalist; through 7/9. . . . "Without Sanctuary: Lynching Photography in America." Photographs documenting lynchings in American from the 1870s through the 1950s; through 7/9. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center—"Around 1984: A Look at Art in the Eighties." Works by a selected group of artists who were practicing in the eighties, among them Basquiat, Bickerton, Clemente, Cragg, Calle, Halley, Holzer, Kapoor, Koons, Salle, Schnabel, Steinbach, Sherman; through 9/30. . . . New works by Rob Pruitt, Ricardo Ribenboim, and Luca Vitone; through 6/18. . . . "P.S.1 Special Projects Program." Site-specific projects by Ethan Crenson, Alix Lambert, and Jyung Mee Park; through 5/28. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art—"Art at Work: Forty Years of the Chase Manhattan Collection." More than 120 contemporary artworks from the bank's collection, by Acconci, Barney, Clemente, Close, Gober, Nauman, Prince, Sherman, Wegman, others; through 10/1. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Whitney Museum of American Art—"Biennial 2000." The museum's biannual survey of contemporary American art, featuring works in all media by 97 artists; through 6/4. . . . "Edward Hopper, Printmaker." More than 50 etchings and drypoints drawn almost entirely from the bequest of the artist's wife, Jo Hopper, which entered the museum in 1970; through 5/28. . . . "Highlights From the Permanent Collection"; through 6/4. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris—"Shahzia Sikander: Acts of Balance." The first one-person museum exhibition of the Pakistan-born artist's work, comprising an installation of wall paintings and a mural-size, three-panel painting that combine Islamic and Hindu artistic traditions with elements of Western art and popular culture; through 7/7. 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—20 Rockefeller Plaza (212-636-2000). 5/24 at 10 and 2: "Important French Furniture." On view from 5/20. 5/25 at 10: "American Paintings." On view from 5/20. 5/26 at 10: "Old Master Paintings." On view from 5/20.

Christie's East—219 E. 67th St. (212-606-0430). 5/24 at 10 and 2: "Popular Culture Including Movie Posters, Pop Memorabilia, Toys and Animation Art." On view from 5/20. 5/24 at 7: "Popular Arts." On view from 5/20. 5/31 at 10 and 2: "Nineteenth Century Furniture and Decorative Arts Including Porcelain." On view from 5/27.

Doyle—175 E. 87th St. (212-427-2730). 5/24 at 1: "European and American Paintings and Sculpture." On view from 5/20.

Sotheby's—1334 York Ave., at 72nd St. (212-606-7000). 5/24 at 10:15 and 2: "American Paintings." On view from 5/22. 5/25 at 10:15 and 2: "Old Master Paintings." On view from 5/23. 5/26 at 10:15 and 2: "French Furniture." On view from 5/21.

Swann Galleries—104 E. 25th St. (212-254-4710). 5/25 at 10:30: "Maps & Atlases, Decorative Graphics, Ephemera." On view from 5/20.

restaurants

Chocolate for Brainiacs...Hot Sodas...Lunch Specials

Manhattan

Lower New York

Bari—Downstairs, this perpetually bustling café attracts SoHo shoppers taking time out for cappuccino, sandwiches, and a view of the always entertaining street scene. Ascend the spiral staircase for a more substantial meal in the loftlike dining room, which features a woodburning oven and grill and dishes like spice-rubbed duck breast with bok choy, crispy roasted halibut, and broiled asparagus with browned Parmesan and bread crumbs. *529 Broadway, at Spring St. (212-431-4350). (M) AE, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (212-791-WINE). (I) AE, DC, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (212-431-1112). (M) AE, DC, MC, V.*

The Greatest Bar on Earth—This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers, curious club kids, and the inevitable tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like fried calamari, barbecued ribs, and sushi. Live music Tuesday through Saturday. *1 World Trade Center, 107th floor (212-524-7000). (M) AE, DC, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (212-228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (212-219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

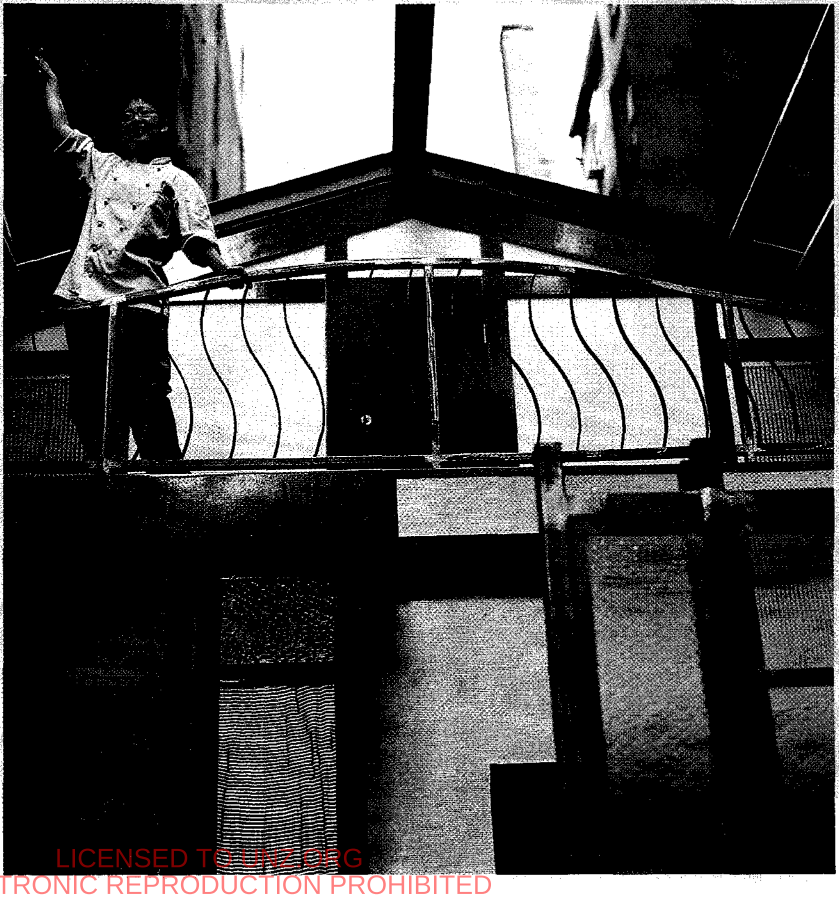
The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Omen—Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and dec-

Opening

AZ Does It

Biochemist turned bicoastal chef Patricia Yeo (pictured below) has been easing into her gig at AZ, the Flatiron-district triplex that once bloomed as the model magnet Flowers. Yeo, a veteran of San Francisco's Hawthorne Lane and both of Bobby Flay's kitchens, started off small with an Asian-accented bar menu. This week, she swings into full gear with a $52 prix fixe dinner menu available in the third-floor rooftop garden, which is outfitted with a blue-slate waterfall and, in the event of less-orchestrated precipitation, a retractable glass roof. Billed as Cal-Asian, her food sounds fashionably fusion to us: sardine seviche with pomelo and lentil-rice crackers; duck schnitzel with hazelnut brown butter and golden-beet salad; and double-cut pork chop with prunes steeped in oolong tea and Armagnac. (21 West 17th Street; 212-691-8888.)



Photograph by Magdalena Caris.

orative calligraphy and ceramics. *113 Thompson St. (212-925-8923). (M–E) AE.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (212-431-5093). (I–M) AE, DS, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Wild Blue—In an intimate room that's warm and plushly comfortable but doesn't try to compete with the famous view, chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steakhouse. Exceedingly moist chicken gets a Med-rim treatment with olives and preserved lemons, and buttermilk fried oysters with chipotle cream and spoon bread are an inspired take on an American classic. *1 World Trade Center, 107th floor (212-524-7107). (E) AE, DC, DS, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.*

Telephone Bar & Grill—This East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. A youngish crowd gathers here for happy hour (Mondays through Fridays, 4 to 7p.m.) and for a typically hearty Irish breakfast on weekends. *149 Second Ave. (212-529-5000). (I–M) AE, MC, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

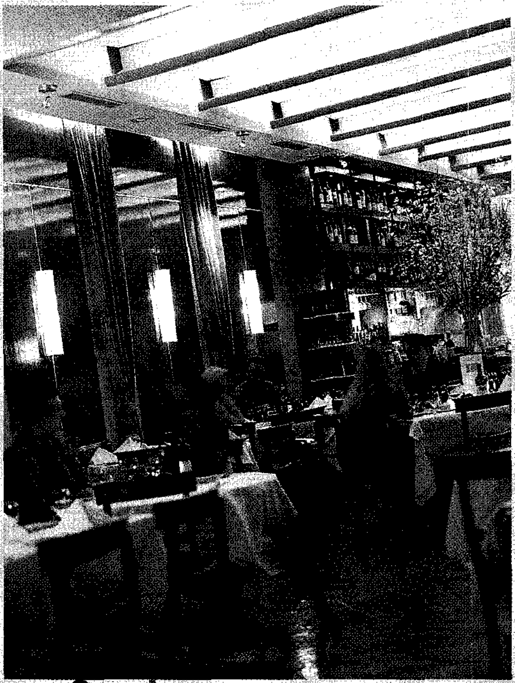
Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (212-242-9338). (I–M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Northern Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. A year-round backyard garden is available for private parties. *69 Macdougal St. (212-673-0390). (M) AE, DS, MC, V.*

West Village Saloon—This bare bones bar-restaurant features a Wednesday night all-you-can-eat baby-back-ribs dinner and live music Thursdays and Fridays. *51 Grove St. (212-924-1443). (I) AE, MC, V.*



Opening

Porter House

After opening Il Valentino—a Sutton Place godsend for affluent East Siders entertaining their picky parents—owner Mirso Lekic has branched out geographically and atmospherically to Chelsea, where he's opened Porters New York. There's a downstairs lounge, a soon-to-open garden, and décor that features metallic draperies, Murano glass, and lots of lacquered wood. And despite a hefty dose of steak on the American menu, chef Mo Ousti sneaks in a few of his native Moroccan flavors in dishes like cumin chicken strips with baba ghannouj, and chicken breast with saffron couscous, olives, and lemon confit. Entrées, $16 to $29. (216 Seventh Avenue, near 22nd Street; 212-229-2878.)

14th–42nd Streets, East Side

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. *42nd St. and Lexington Ave. (212-850-5999). (M–E) AE, CB, DC, DS, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with chipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Metro Fish—Hearty fish dinners with all the fixin's in a "nautical townhouse" setting. Live

Photograph by Bruce Katz.

lobsters, crabs, and other fresh seafood platters are simple, satisfying, and reminiscent of the sort of shore dinners served in seaside towns along the Northeast coast. Those with more of a culinary wanderlust can sample the house-special bouillabaisse. *8 E. 36th St. (212-683-6444). (M) AE, DC, DS, MC, V.*

Metronome—This 10,000-square-foot Flatiron space is especially well suited to private functions, but even the lone diner (or foursome) will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb, prosciutto, and Brie over herb risotto—satisfying. Live jazz performed Thursday through Saturday. *915 Broadway, at 21st St. (212-505-7400). (M) AE, CB, DC, MC, TM, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (212-777-6211). (M) AE, MC, V.*

Tivoli Bar and Grill—This midtown restaurant aspires to attract a hip, young crowd. Thus, live music on Thursday night, a D.J. on Saturdays, and a menu heavy on seafood like raw shellfish, fish and chips, and lobster ravioli in seafood broth. There's also a happy hour, with all its attendant grub: chicken wings, mozzarella sticks, nachos, and a complimentary appetizer of the day. *515 Third Ave., nr. 34th St. (212-532-3300). (I–M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar—This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. Out-of-towners will feel right at home. *234 W. 42nd St. (212-391-7414). (I–M) AE, MC, V.*

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (212-840-6500). (M–E) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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ASK GAEL

I definitely believe chocolate is good for me.

Well, maybe it is if it's SmartChocolate, the amazingly delicious organic truffle bars spiced up with all sorts of botanical balms by RattleSnake Club star chef Jimmy Schmidt. My samples arrived a week ago—with "therapeutic" herbal jolts, according to Schmidt—at $1.99 and a modest 150 calories. Hurtling toward hysteria Monday afternoon, I ate all of the Serenity bar (milk and dark chocolate with saint-John's-wort, kava kava, and ginseng.) In twenty minutes my pulse seemed slower and I felt bathed in tranquillity, although it might have been because my assistant had left and I could do only two things at a time instead of four. Thanks to all the ginseng, guarana, gotu kola, yerba mate, and green tea in the Energy bar, I only needed a seven-minute nap before dinner the next evening, and I ran half a block to grab a taxi away from a couple of startled old folks. Two nights later I decided to risk Passion (almond-flavored with damiana, ginseng, sarsaparilla, and gotu kola) because I was hitting a couple of hot clubs with some lively Italians. (Somehow, I ended up alone in bed.) I loved the Memory bar (ginkgo biloba, ginseng, yerba mate), very satisfying instead of lunch today, but remembering all the projects I'd forgotten to deliver by Friday week made me feel a little weak. Then in a phone conversation with a technobrat I was trying to impress, I mentioned Michael Gates when I meant to say you-know-who. Soon to come: SmartDreams, with melatonin and ginkgo. I'm not waiting. I'm going home to bed. SmartChocolate is sold at General Nutrition Centers.

sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Hush—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. *17 W. 19th St. (212-989-4874). (I–M) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

World Yacht Dining Cruises—Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: a collaboration with some of the city's biggest culinary talents, featuring dishes based on recipes from the Sea Grill's Ed Brown, Aquavit's Marcus Samuelsson, and Montrachet's Remi Lauvand and dessert creations from Payard Pâtisserie, all prepared by World Yacht's executive chef Wayne Tuman. Jacket required. Reserve. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Askew—Free French fries! For some, that's reason enough to visit this cheerful little restaurant where virtually everything else conforms to the intriguing theme of marinated meat on a stick. There's skewered chicken and mango, beef au poivre, and panko-crusted salmon, plus stickless soups, salads, and vegetable sides. *1004 Second Ave., at 53rd St. (212-421-8742). (I–M) AE, DC, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Della Femina—Jerry Della Femina tapped Kevin Penner, the very talented chef from the adman's Hamptons hot spot, to supervise the stoves at his Manhattan outpost. His city food places the same premium on high-quality ingredients in dishes like day-boat halibut, langoustines with black truffles, and rib-eye steak. Sit at the bar, converse with the very able and accommodating bartender, and try to guess the identity of every A- and B-list celebrity in the collage of caricatures. *131 E. 54th St. (212-752-0111). (M–E) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (212-319-9463). (I) AE, MC, V.*

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a

Photograph by Carina Salvi.

varied sake selection. *9 E. 46th St. (212-983-5018). (I–M) AE, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (212-688-2760). (M) AE, CB, DC, MC, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Christian Delouvrier's masterful classic French cooking. *2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.*

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

Michael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

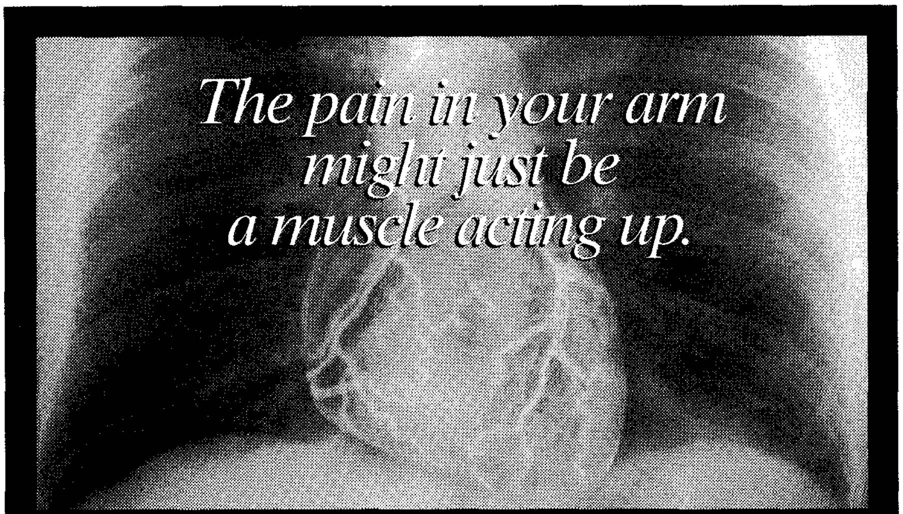
Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Oscar's—This contemporary American brasserie is named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of such legendary dishes as the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. Designer Adam Tihany transported the history-laden dining room into the twenty-first century with a much-needed face-lift. *Lexington Ave. at 50th St. (212-872-4920). (M) AE, DS, MC, V.*



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JUNE 20
1:00 Chanterelle
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JUNE
Noon Guastavino's
Cello

Happenings

Lunch Date

For many of us, a sure sign that summer has arrived is the rinky-dink sound of the Good Humor truck circling the block; for others, the season starts in mid-July, when the first really juicy heirloom tomatoes make their appearance at the Greenmarket. Inveterate bargain hunters would argue, however, that summer begins with Summer Restaurant Week (June 19 through June 23) and its $20 three-course lunches at the sort of places most of us would ordinarily relegate to special-occasion status. NYC & Company (a.k.a. the Convention & Visitors Bureau) makes the list of participating restaurants available today, so start speed-dialing. While top tickets like Cello, Chanterelle, Guastavino's, and even—egad—Carnegie Deli offer the special prix fixe for just five days, many restaurants extend the offer through Labor Day and some (including Nobu) throughout the year, making it truly an endless summer. (For more information visit NYC & Company's Website, www.nycvisit.com.)

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has broken with mealtime tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the number of courses one selects: $54 for three, $67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (212-840-6800). (M) AE, CB, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclosed atrium of the former Rockefeller mansion. The menu offers delicately flavored Swedish versions of tea-smoked duck, lobster salad, venison, and, of course, gravlax and herring. *13 W. 54th St. (212-307-7311). (E) AE, DC, DS, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. *863 Ninth Ave., at 56th St. (212-246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (212-541-7777). (M) AE, MC, TM, V.*

Brasserie Bit—With David Ruggerio supervising the kitchen at this new theater-district restaurant, customers can expect a bit of Italian cooking to seep into the French-American brasserie menu. Pre-or post- curtain appetites are sated with hearty fare like braised short ribs with olive-oil-enriched mashed potatoes, and garlic-roasted pork shank. Want something less heavy-duty? Try the European tapas, served at the serpentine zinc bar. *258 W. 44th St. (212-869-4440). (M) AE, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (212-245-7400). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. Italian brunch available Saturday and Sunday, $15.95 prix fixe. Free parking (with dinner) from 5 P.M. to 1 A.M. *163 W. 47th St. (212-391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a theater-district shrine to the stars of stage and screen. Food ranges from Black Angus steaks and herb-crusted rack of lamb to crab cakes and marinated duck breast. Theatergoers will want to know about the $23.50 prix fixe dinner, and music lovers about the live jazz and blues on Saturday night and the Sunday jazz brunch. *150 W. 47th St. (212-869-5482). (M) AE, DC, DS, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Local—This theater-district American bistro has lots of cozy booths and turns out sophisticated, refreshingly imaginative fare with international accents but doesn't go overboard. Try the pan-seared scallops with Maine crab cake and sweet-corn chowder; the roasted North Atlantic salmon with spring vegetables; and the excellent desserts. *224 W. 47th St. (212-921-2005). (M–E) AE, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Osteria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (212-265-3636). (E) AE, MC, V.*

Pierre au Tunnel—Traditional French cuisine, served in thoroughly charming and comfortable surroundings. *250 W. 47th St. (212-575-1220). (M) AE, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

St. Andrews—In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor consists of wine cabinets, old Scottish Rail posters, and pictures of famous golf courses. The hearty steak-and-seafood menu features dishes like rack of lamb, tenderloin, and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. *120 W. 44th St. (212-840-8413). (I–M) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Illustration by Bob Hambly.

(212-397-3737). (M–E) AE, MC, V.

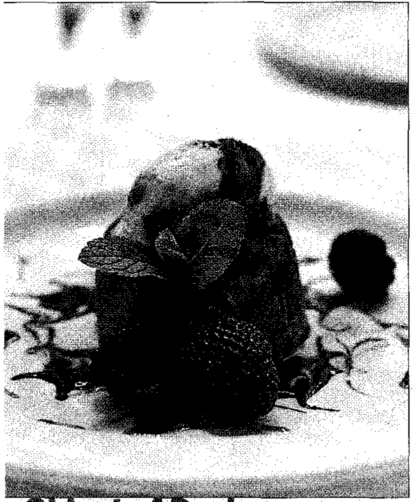
57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like chicken breast with lentils, roasted vegetables, and polenta. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, DC, MC, V.*

Brooklyn Diner USA—"The Finer Diner" serves a gourmet reworking of the foods of everyone's favorite borough, from fragrant chicken soup with challah to a "fifteen-bite hot dog," with refreshments like Penfolds Cabernet and chocolate malts. *212 W. 57th St. (212-581-8900). (I–M) AE, DC, MC, V.*

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. *210 E. 58th St. (212-355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to



Object of Desire
Painted Dessert

Now that Wayne Brachman, the celebrated pastry chef of Mesa Grill and Bolo, has decamped to a rival southwesterner (Tapika), will we still get our just desserts? Vicki Wells, former co-chair of the French Culinary Institute's pastry department, is now whisking the egg whites at Mesa Grill, and she describes her new desserts as "cleaner, lighter" takes on American and Mediterranean flavors. That translates into a farmstand's-worth of fruit in finales like caramelized mango upside-down tart with pineapple passion-fruit sauce and frozen lime yogurt, and a wild-berry bread-and-butter pudding with cassis-vanilla swirl ice cream, pictured above. (102 Fifth Avenue, near 15th Street; 212-807-7400).

Photograph by Carina Salvi.

Birnbach *continued from page 37*

tant to her to have an area of privacy about her family and about herself," Eisenstat says. She pauses a moment. "She likes it. She doesn't want her personal stuff out there.

"Her personality hasn't changed at all, adds Eisenstat, who wore a blue bridesmaid's dress she didn't like in the Hanover-Giuliani wedding. "She's gotten a lot more sophisticated externally, more elegant and more polished, but she's still a down-home person who interacts the same way she always did."

When they are together, says Eisenstat, "we do heavy girl stuff. We do heavy shopping. We try on jewelry and lipstick and sit on the floor with her endless supply of Diet Coke. She's very unaffected. She's just a girlfriend. She very much enjoys people's sense of humor."

"Humor is a big, big thing in my life," Donna acknowledged, "as are my friendships with women. If you said to me, 'What have been your strategies in the last two years?,' I would say those things have been my strategy."

Eisenstat tells this story: "When my father died, she called and said, 'Do you want me there?' Caroline was 2 at the time, so Andrew was 6. 'Don't even think about it. Don't come out.' And she was on the plane the next day, shows up at my mother's house with four bags of groceries including a pair of black stockings, in case I hadn't thought of it, a bottle of wine, and everything from soup to nuts. She's very dear that way. She inspires nothing but wanting to give it back to her."

Her friend and manager, Sue Leibman, echoes those sentiments. She talks of their playing tennis and attending Knicks games together, and of Donna rolling up her sleeves and helping pack boxes when it was time to move. And when Leibman started her own management firm last year, Donna not only sent her cookies and lasagna but signed on, too.

IN THE PAST COUPLE OF YEARS, HANOVER has done half a dozen interviews for *Good Housekeeping*, all of them profiles of survivors: Nell Carter's journey back to Broadway from drug and alcohol addiction, Pat Pepper's battle with ALS, Jackie Speier's path to recovery from the death of her husband. In a weird confluence of events, last year she interviewed Ali Torre about facing prostate cancer with her husband, Yankees manager Joe Torre. And she interviewed Kathie Lee Gifford about the brouhaha over her clothing line just days before the news broke about her husband's affair with a flight attendant. Perseverance, stoicism, being there for the children are common themes.

It would be a mistake to underestimate the intelligence—or the determination—of this graduate of Stanford and the Columbia Graduate School of Journalism. "A professional person—that's definitely something I want to be and hope to be," she told me. "And to behave professionally, whatever I am doing—whether I am working as a broadcast journalist or an actor or devoting my time to helping a group of people. That sort of integrity and that sort of keeping-your-word approach to life is something that is important to me."

"Considering what she's been through, she's doing great," claims her friend Gail Yancosek, the executive producer of *Good Day New York*. Ellen Eisenstat saw her last weekend in California and sounds concerned but not worried about the redoubtable Donna: "She's a resilient woman. She's going to be great."

In an odd way, none of the explosive announcements of the past weeks changes the big picture for Donna—not even last Friday's double stunner of Rudy's dropping out of the Senate race hours after the *Daily News* reported that Donna had hired divorce lawyer Helene Brezinsky to work out the separation. Donna will continue to live her life, pursuing her career and nurturing her children.

LONG BEFORE THE EVENTS OF THE PAST month, she'd been thinking about her future. I asked her if she planned to stay in New York if her husband became a senator. "Oh, yes," she said. "I have an apartment that I rented out, and I would presumably go back to that apartment. Actually in the same neighborhood. You know, I raised my children in that park."

The children, as always, were at the forefront of her concerns. She provided what might be considered a skeleton key to her thinking in the past couple of years. "I think when children are young," she said, "a lot of the evidence shows that it's difficult when there's divorce. And you can imagine how difficult it would be to go from one house to another and not have either house be yours. I think a lot of people are trying to consider that when they think about their lives and the children—what they're going to do."

These were some of the things that have been on Donna Hanover's mind over the past few months. It was mostly a matter of pride for her not to share them, except in the diplomatic code she had perfected. "In some areas," she said, "I believe you keep your own counsel, if you have the courage to do that. And it's best to have the courage to do that sometimes. And if people know *that* about me, then they know me." ■

weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (212-754-6272). (E) AE, CB, DC, MC, V.*

Nirvana—The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, biryanis, kababs, tandooris, and vegetarian dishes. *30 Central Park So. (212-486-5700). (M) AE, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings. Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (212-249-6619). (M) MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (212-249-3600). (M) AE, DC, MC, TM, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

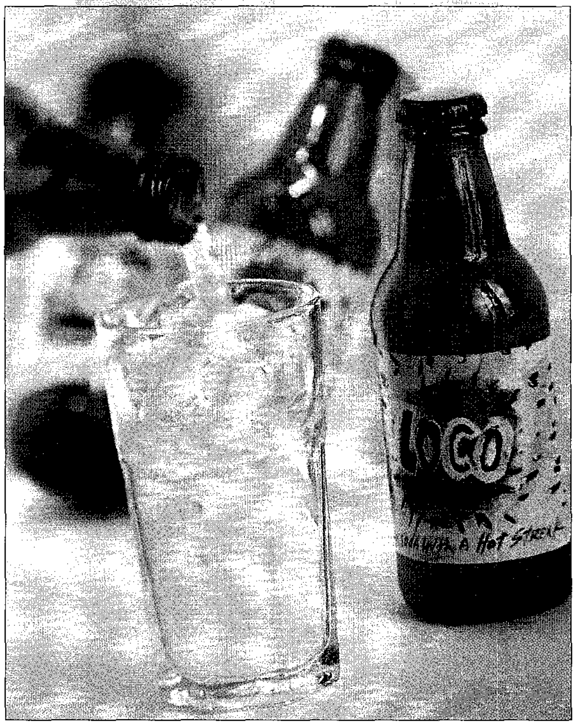
Mark's—Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. *25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Shopping **Does nothing enrage you more than soft drinks that claim to be made from fruit and actually come from concentrate? Then you share an obsession with Ron Crismon, co-founder of Bubby's and inventor of Loco, a spicy citrus soda made with *fresh* lime and lemon juices and extract of chili peppers (habanero, serrano, and jalapeño). "It took me a year to get it down," says Crismon, who finally perfected his recipe and solicited investments from family and friends—including, conveniently, a celebrity TriBeCa neighbor or two. On the back burner: new fruit flavors and spicier versions of the original brew. (Available at Gourmet Garage and Dean & DeLuca, and at Bubby's, straight up or in a tequila-spiked Loco Rita.)**



Pig Heaven—A sleek change in décor has given this Chinese-American warhorse a second wind. Large groups, extended families, and local couples rely on its freshly prepared Cantonese and Sichuan classics. Especially popular are the scallion pancakes, Peking duck, panfried dumplings, and, of course, the porcine specialties. *1540 Second Ave., nr. 80th St. (212-744-4333). (M) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Gabriela's—Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (212-961-0574). (I–M) AE, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (212-787-7199). (M) AE, DC, MC, TM, V.*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (212-877-7818). (I) AE, DC, MC, V.*

Londel's—Food cooked soulfully on a blooming strip off Strivers' Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (212-234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (212-864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Photograph by Joe Scafuro.

in concert

Lowell Liebermann...Jennifer Muller/The Works

Classical Music

Prometheus Chamber Orchestra—Closes its season with Mozart's *Clarinet Concerto*, Beethoven's *Symphony No. 5*, and Sibelius's *Sixth Symphony*; led by Wilson Hermanto, 5/23 at 8. *Merkin Concert Hall at the Abraham Goodman House, 129 W. 67th St. (212-501-3330); $20; free for students.*

Nadja Salerno-Sonnenberg, Violin, Lynn Harrel, Cello, and the New York Chamber Symphony—Perform Brahms's *Double Concerto*, the world premiere of Philip Lasser's *Circle of Dreams*, A Symphony, Haydn's Symphony No. 97, and Dvorak's *Nottorno*; led by Gerard Schwarz, 5/25 at 8. *Alice Tully Hall, Lincoln Center (212-721-6500); $35.*

Collegiate Chorale—Premieres Edward Barnes's *The Hiding Tree*, a piece in which the chorus has the central role; led by Robert Bass, 5/24 at 8. *Society for Ethical Culture, 2 W. 64th St. (212-664-1390); $18.*

Dana Hanchard, Soprano—Performs her own original work as well as works by Diego Luzuriaga and thirteenth-century composer Martin Codax, 5/24 at 8:30. *Joe's Pub, 425 Lafayette St. (212-239-6200); $20.*

Nancy Wilson, Violin—Performs a full Bach program, 5/25 at 1:15. *St. Francis of Assisi Church, 135 W. 31st St. (212-967-9157); free.*

New York Philharmonic—Premieres Lowell Libermann's *Concerto for Trumpet and Orchestra*; led by Kurt Masur, 5/25–5/27 at 8. *Avery Fisher Hall, Lincoln Center (212-721-6500); $18–$77.*

Third Annual National Wind Ensemble—Seventy-three auditioned students from across the country perform works by Stamp, Wagner, Persischetti, and Ticheli, 5/27 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $16–$68.*

Bronx Arts Ensemble—Performs "A Salute to Aaron Copland and American Music," 5/28 at 2. *Woodlawn Cemetery, Jerome and Bainbridge Aves., the Bronx (718-601-7399); free.*

New York Youth Symphony—Concludes its 37th season with Stravinsky's *Pertrouchka* and the world premiere of Gregory Spears's *Midnight Pictures*, 5/28 at 2. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $7–$40.*

The African Sanctus Ensemble, the New England Symphonic Ensemble, the Michael O'Neal Singers, and the Roswell United Methodist Church Sanctuary Choir—Bridge Western and African traditions in a concert featuring David Fanshawe's *African Sanctus* and Schubert's *Mass in G Major*, 5/28 at 8:30. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $16–$68.*

New England Symphonic Ensemble—Performs Mozart's Requiem and the premiere of Jonathon Wilcocks's *Lux Perpetua*, 5/29 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $16–$68.*

Grandharvas—Performs works from *Selva Morale e Spirituale*, a collection of sacred music compiled by Monteverdi in 1640, 5/30 at 8. *St. Joseph's Church, 371 Sixth Ave. (1-888-0414-7464); free.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Preview
Changing Tunes

For the past two years, Dana Hanchard has been writing music that deals with "issues of the spirit and evolution of the self." But the songwriter insists "there's no heavy trip around it." A Juilliard-trained soprano who counts Bach, Janet Baker, and Stevie Wonder among her greatest influences, Hanchard simply wants to pursue what led her to start piano lessons at the age of 8. "I always thought I'd end up as a songwriter," she says, "But I ended up in classical music unconsciously." Having performed in productions for the Royal Danish Opera, Glimmerglass, and several international chamber-music ensembles, Hanchard wants to break free of the classical-singer label and move freely among various musical genres. "I'm not a super-specialized being," she says. "There are a lot of things that move me. . . . Opera is a silly thing you go through. You're trying to fit into someone's idea. I've got enough of my own visions." On May 24, Hanchard will perform her own music (which she describes as heavily jazz-influenced) not in a concert hall but at Joe's Pub. She'll also perform Ecuadoran composer Diego Luzuriaga's *Once Canciones* as well as thirteenth-century Galician composer Martin Codax's *Cantigas de Amigo*. "I'm not leaving one [genre] for the other," she says, "I just want to be open to whatever is out there." (See "Classical Music.")

ROSE-ANNE CLERMONT

Opera

Amato Opera—Presents Mozart's *The Marriage of Figaro*, 5/20–6/18; call for times. *319 Bowery (212-228-8200); $25, $50 gala, $20 seniors and children under 12.*

Dance

American Ballet Theatre—Continues its spring season through 7/1; please call for performance schedules and prices. *Metropolitan Opera House, Lincoln Center (212-362-6000).*

New York City Ballet—Continues its nine-week season through 6/25; please call for performance schedules and prices. *New York State Theater, Lincoln Center, (212-870-5570).*

New York Theatre Ballet—Presents "Dance on a Shoestring," an evening of solos and pas de deux, 5/22 and 5/23 at 7. *Dance Gallery, 30 E. 31st St., fifth floor, (212-679-0401); $12; $8 for students.*

Dean Moss, Choreographer—Performs excerpts from his work in progress *American Deluxe*, a multimedia dance and video piece, 5/24 at 8. *Whitney Museum of American Art at Philip Morris, 120 Park Ave., at 42nd St. (917-663-2453); free.*

Kriota Willberg, Choreographer—Premieres *I, Rasputin*, a multimedia dance performance based on the Russian "mad monk," 5/25–6/11; Thursday–Sunday at 7:30. *P.S. 122, 150 First Ave. (212-477-5288); $15.*

Kathleen Flynn, Choreographer—Premieres three works depicting the life of the modern working woman, *It Was Only a Dream*, *Clair de Lune*, and *Mindsets*, 5/26–5/28 at 8. *Context Studios, 28 Ave. A, third floor (212-924-0077); $12.*

Wally Cordona Quartet—Performs a work in progress, *Trance Territory* (a tribal ritual for the 21st century), 5/26–5/27 at 8:30. *St. Mark's Church in the Bowery, 131 E. 10th St. (212-674-8194); $12.*

Ron Brown, Marlies Yearby, and Valerie Winborne, Choreographers—Curate a new dance series, "Souls of Our Feet," featuring emerging New York choreographers including Arthur Aviles, Nia Love, and others, 5/27–6/25 (call for schedule and program information). *Triangle Theatre, Long Island University, 1 University Plaza, Brooklyn (718-875-9710); $12; $8 for seniors and students.*

Jennifer Muller/The Works—Celebrates its 25th anniversary season with world and American premieres including *aSolo*, *Beethoven—Not Four Naught*, *Hymn for Her*, *Spores*, *Solitude & Summer Humming*, and *Time Treading*, 5/30–6/4 (call for program schedule and times). *The Joyce Theater, 175 Eighth Ave. (212-242-0800); $32.*

Photograph by Russell Honicker.

nightlife

Joni Mitchell...Primal Scream..."Vision"

Concerts

Joni Mitchell—5/22–5/23 at 8. *Theater at Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $53–$128.*

Phish —5/22 at 7:30. *Radio City Music Hall, 1260 Sixth Ave., bet. 50th and 51st Sts. (212-307-7171). $25.*

Primal Scream—5/28 at 9. *Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $25.*

Ringo Starr and His All-Starr Band—5/23 at 8. *Beacon Theatre, 74th St. and Broadway (212-307-7171). $35–$75.*

Small Stages

Arlene Grocery—5/22: Slink; Suzanne Wylie. 5/23: Organic Juice; Max Fisher Band. 5/24: Ricky Q; London Pillbox. 5/25: Rivercat; The Pasties. 5/26: The Highwaters; The Everyothers. 5/27: The Troubars; Shelley Winters Project. 5/28: Circus; Stuck on Earth. 5/29: Punk Karoake. *95 Stanton St. (212-358-1633).*

Bottom Line—5/22: Music of Frank Zappa performed by Ed Palermo Big Band. 5/26: Tribute to the Byrds and Gene Clark. 5/27: Buster Poindexter with his Spanish Rocketship Band. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—5/23: Beth Hart. 5/25: "Locals Showcase" with The Dana Fuchs Band; The Realistics; Stage; Josh Dodes Band. *6 Delancey St. (212-533-2111).*

Chicago B.L.U.E.S.—5/25: Greg Picolo. 5/26–5/27: Jon Paris. *73 Eighth Ave. (212-924-9755).*

Cooler—5/26: NY Ska Jazz Ensemble. 5/27: Robin Williamson; Strapping Fieldhands. 5/29: Gerard Malanga; Electro Putas. *416 W. 14th St. (212-229-0785). $.*

Fez—Sundays: Jackie Beat, "I Didn't Mean to Turn You On." Thursdays: Mingus Big Band. Fridays, Saturdays and Sundays: Kiki & Herb, "Playing for Time." 5/22: Glen Phillips. 5/23: Suzanne Vega, Bruce Benderson, Mary Gaitskill, and Laurie Stone read from *Sarah*, a novel by J. T. LeRoy, a.k.a. Terminator. 5/24: Brilliant Mistakes; Julia Greenberg. 5/25: Mingus Big Band. 5/26: Sarah Lentz; Charming Hostess. 5/27: Aisler's Set; Aden. 5/28: Lady Bunny. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Hogs & Heifers Honky Tonk North—All shows begin at 10 and admission is free. 5/23: Arthur Neilson & The Nitecrawlers. 5/24: The Shade; Lil' Mo & The Monicats. 5/25: Dusty Wright & The Bush Hogs. 5/26: Wendy May Reno; Roy Wilson's Honky Tonk Boys. 5/27: Quickdraw. *843 First Ave., bet. 95th and 96th Sts. (212-722-8635).*

Irving Plaza—5/22–5/23: Sleater-Kinney. 5/25–5/26: Ween. *17 Irving Pl. (212-777-6800).*

Joe's Pub—An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Benefit," a downtown music revue. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" with D.J. MKL. 5/24: Dana Hanchard. 5/26–5/27: Akiko Yano. *425 Lafayette St. (212-239-6200).*

Photograph by Juliette Conroy.

Performance 'Vision'-aries

The JVC and Bell Atlantic concert series are the 800-pound gorillas of the summer jazz circuit, but smaller endeavors like the "Vision Festival" continue to thrive. This year's installment of "Vision" (at the New Age Cabaret through May 29) features left-field experimenters from electronic collagist D.J. Spooky to William Parker (pictured) and his avant-jazz collective the Little Huey Creative Music Orchestra. (See "Jazz.")

Knitting Factory—5/22: Wax Poetic. 5/23: Penny Arcade Screening with Church of Betty; Rob Breszney. 5/24: Ran Blake; G.U.T. 5/25: Uz Jsme Doma; Karate; Dylan Group. 5/26–5/27: Stereo Total; Solex; The Rondelles. 5/29–5/30: Plane; David Torn; Me'Shell Ndegeocello; Will Calhoun. *74 Leonard St. (212-219-3055). $.*

Makor—5/23: "Songwriters Hall of Fame," hosted by Dina Fanai, Bob Leone, and April Anderson. 5/24: Josh Max's Outfit. 5/25: "What I Like About Jew" songwriters' series; Charming Hostess Trio. 5/27: Beale Street Swing Mavens. 5/28: Alec Berlin Trio; Makor Open Stage; Jewish Music Jam. *35 West 67th St. (212-601-1000).*

Manitoba's—Mondays: Beat Rodeo. Saturdays: Adam Roth. Sundays: Anna. Tuesdays: "Hardcore" with hosts Misstress Formika and Candis Cayne. 5/24: The Martinettes. 5/25: George Gilmore and the Giblets. 5/26: Simon and the Bar Sinisters. 5/27: Tom Clark. 5/28: Thomas James. *99 Ave. B (212-982-2511).*

Maxwell's—5/24: Sleater-Kinney; The Gossip. 5/25 Stereo Total; The Rondelles; Honeybunch. 5/26–5/27: Luna. 5/28: Gary and the Wombats. 5/30: "Kick Out the Jams D.J. Series" with Mike Longo. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—5/22: Rocket Science; The Davenports; Tom Collins. 5/23: Local H; Dovetail Joint; Sound of Urchin. 5/24: Either Orchestra; Wharton Tiers Ensemble. *217 E. Houston St. (212-260-4700).*

Rodeo Bar—5/22: Western Caravan. 5/25: The Hangdogs. 5/28: The Flying Neutrinos. 5/29: Manana. *375 Third Ave., at 27th St. (212-683-6500).*

S.O.B.'s—Most nights, sets at 10 and midnight. 5/22: Frankie Negron. 5/23: Lucy Pearl. 5/24: Gregory Isaacs. 5/25–5/26: Rahsaan Patterson. 5/27: Katende; Karnival! 5/29: La Prensa; Willie Villegas. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 5/22: Rana. 5/24: Danny the Wild Child; Odi; Reid Speed. 5/26: Madball; Sick of It All; Shutdown; Nine Lives. 5/27: Agnostic Front; Vision; Ensign. 5/28: Chizh & Co.; Night Snipers. *161 Hudson St. (212-386-3600). $.*

Clubland

Baby Jupiter—5/22: Silith Fair; Stuffy Shmitt. 5/23: Clark Gayton's Epicenter; Chris Barron. 5/24: Boneshaker. 5/25: Aimee Miles and the Noble Hatch. 5/26: Mother's Favorite Child; Fiesta. 5/27: Rick Shapiro; Topaz. 5/28: Akim Funk Buddha's Dha Fusion. 5/29: Silith Fair; David Francis. *170 Orchard St. (212-780-0287).*

Centro-Fly—The club formerly known as Tramp's is now a hot spot to groove to D.J.'s. The owners have managed to snag the house/trip-hop/big-beat promoters "Plant" for their Saturday nights and the "Subliminal Sessions" with D.J. Erick Morillo (and plenty of D.J. royalty like Armand van Helden and "Little" Louie Vega as their special guests) for their Thursdays. The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. Sundays: Dressed-up hip-hop with "VIP Sundays" featuring D.J. Max

Glazer and Jessica Rosenblum. 5/23: "Flyer" magazine party with Derrick May; The Modernist. *45 W. 21st St. (212-803-7859).*

Cheetah—Tuesdays: "Twelve West," D.J. Nicky Siano's wildly fun, campy after-work party where Chelsea boys, fierce voguers, men in Superman costumes (!) get their groove on for an early-week romp that rivals the ecstatic energy of "Body & Soul." Thursdays: "Clique," where the socialite set grooves to the hip-hop beats of fellow uppercruster D.J. Samantha Ronson. Fridays: "GBH," an acronym for Great British House. *12 W. 21st St. (212-206-7770).*

"Destiny"—Saturdays at 10. A new Saturday-night soulful house party in Brooklyn with D.J. Fred Pierce. 5/27: Kim Lightfoot and Phil D of Dancetracks. *1 Front St., Brooklyn (718-707-1377).*

Frank's Lounge—A bare-bones bar and dance spot, which hosts Lorie and E-Man's frenzied but low-key house-music party "Bang the Party" every Friday. The party, which has been at venues all over town from the 205 Club to Baktun, is just now settling into its own groove. And what a groove it is: On a recent Friday, track-suited break-dancers, baggy-pants-clad dancers, and bare-chested musclemen got down to the ecstatic house of D.J. White Mike with a floor-shaking intensity. *660 Fulton St., at S. Elliott St., Fort Greene, Brooklyn (212-726-1322).*

Halcyon—Yet another excellent, unpretentious outer-borough nightspot with an eclectically minded lineup of house, drum 'n' bass, and electronica. Fridays: The drum 'n' bass–oriented "Acupuncture." Saturdays: Deep, soulful house with "Hah.Nah." Sundays: "Chill Factor" with D.J. Chillfreeze. *227 Smith St., bet. Butler and Douglass, Brooklyn (718-260-WAXY).*

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night rollerskating jam keeps boogie queens' wheels spinning till the wee hours. Fridays: "Big Fridays" offer big fun for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. *515 W. 18th St. (212-627-0404). $.*

Shine—Once an important spot for up-and-coming rock and dance acts, this downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights. Mondays: "Giant Step Mondays" with the gloriously great D.J. Ron Trent. Tuesdays: "Prohibited Beatz," electronica in all its varied subgenres with D.J.'s Swingsett and Yoshi. Thursdays: Reggae and soul with "Mash Potatoes." Fridays: Hip-hop with D.J.'s Stretch Armstrong and Mateo. Saturdays: D.J. Greg Poole's dance-centric "Tremendous." *285 W. Broadway (212-941-0900).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays." Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club-king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 5/24: "Groove" premiere party with John Digweed. 5/26: Sasha and Digweed; Jimmy Van M. *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house") by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. *6 Hubert St. (212-343-1379).*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 5/24: Gary Morgan. 5/25–5/27: Buster Williams Quartet. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 5/23–5/29: Dizzy Gillespie Alumni All-Star Big Band. *131 W. 3rd St. (212-475-8592).*

City Hall—Mondays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St. (212-227-7777).*

Detour—With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 5/22: Heather Bennett Quartet featuring George Schuller. 5/23: Matt Wilson. 5/24: John Dryden Quartet. 5/25: Dave Lobenstein Quintet. 5/26: Rick Margitza Quartet. 5/27: Rudy Mhanthappha Quartet. 5/29: Renaud Penant Trio. *349 E. 13th St. (212-533-6212).*

Iridium—In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table-placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. 5/23–5/28: Eliane Elias Trio. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

"Jazz at Lincoln Center: Bing & Pops"—5/23 at 7: "Jazz Talk: Remembrances of Bing Crosby and Louis Armstrong." *Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St., tenth floor (212-721-6500). $10.*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. $15–$25 cover; $10 minimum. 5/23–5/28: David O'Rourke and Lewis Nash's Celtic Jazz Collective. *116 E. 27th St. (212-576-2232).*

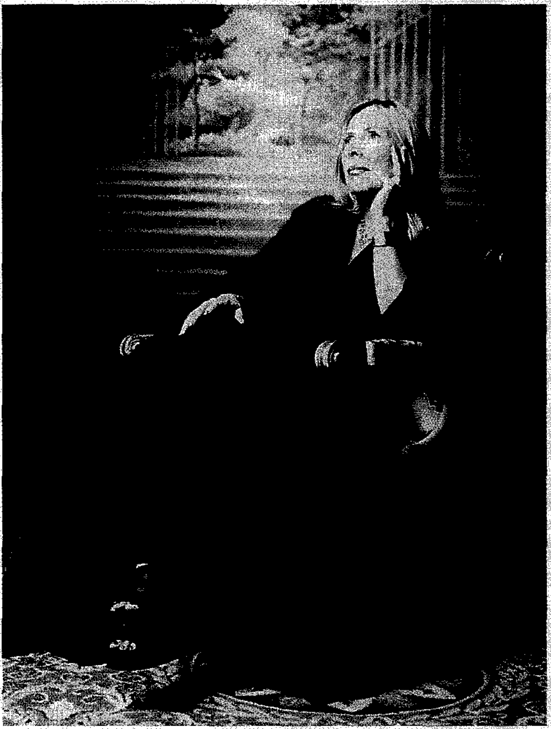
Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. 5/25–5/27: Donna Carter Trio. *11 W. 53rd St. (212-708-0480).*

Red Blazer—Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob

Performance

Industry Standards

Standards are back, if they ever went away. Bryan Ferry revisited smoky classics on last fall's *As Time Goes By,* Ute Lemper revamped Weimar cabaret on *Punishing Kiss,* and even Christina Aguilera has made "At Last" a concert staple. On *Both Sides Now,* Joni Mitchell (pictured) covers Rodgers and Hart, Harold Arlen, and, yes, Mack Gordon and Harry Warren's "At Last," but she skips Ferry's meticulous production, Lemper's dark modernism and Aguilera's histrionics to successfully and simply engage the material on its own terms. Her voice, in the past sweet or even atonal, is at once whispery and sublimely sensual. And she wears it well, inhabiting even well-worn tunes like "Stormy Weather" with a compelling sense of woundedness: She's most convincing when playing the crestfallen lover of "You've Changed" and the obsessive romantic of "A Case of You." She's found just the right band—Herbie Hancock, Wayne Shorter, Mark Isham, and Peter Erskine—and musical director Larry Klein's orchestrations are so lush they're woozy, tipsy on their intoxicating melody. For the second of her two shows at the Theater at Madison Square Garden (May 22 and 23), Mitchell will even share a stage with Hancock, who recently went on a retro kick of his own with a series of shows dedicated to Gershwin. (See "Concerts.") ETHAN BROWN



Photograph by Jay Blakesberg.

Performance

Scream Therapy

Primal Scream (pictured) has experimented with blissed-out rave, Stonesey guitar, and dub reggae. The band's new album, 'XTRMNTR,' finds them heading in yet another direction: punk rock. And their stylistic schizophrenia should translate into a great live show when they play the Hammerstein Ballroom on May 28. (See "Concerts.")

Cantwell's Dixie & Swing Band. *32 W. 37th St. (212-947-6428).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 5/23–5/28: Joey Calderazzo Trio. *88 Seventh Ave. So. (212-242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. Friends; Shackwacky. 5/22: "On the Edge: Improvisation in Music." 5/23: Alex Ward; Derek Bailey; Jim O'Rourke; Mats Gustafsson; Idue Mori. 5/24: John Zorn and Fred Frith Duo; Christof Kurzmann and Burkhard Stangl. 5/25: Susie Ibarra and Derek Bailey Duo; Shaking Ray Levi's; Slow Poke. 5/26: The Klucevsek; Bern Unit; Vinicius Cantuaria; Sex Mob. 5/27: Min Xiao Fen Solo; No Neck Blues Band; Larval. 5/28: Morgan Taylor; Charming Hostess. 5/29: Cuong Vu. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 5/23–5/28: Wycliffe Gordon Quintet. *178 Seventh Ave. So. (212-255-4037). $.*

"Vision Festival"—Through 5/29 at 7. Featuring the Little Huey Creative Music Orchestra; Elliott Sharp; Bill Dixon; D.J. Spooky; James Blood Ulmer; and more. *The New Age Cabaret, 23 St. Marks Pl. No phone. Ticket requests can be faxed to (212-533-5059). $20.00 per night plus a $2 service charge, or $150.00 plus a $5 service charge for a complete festival pass.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8, 10, and midnight. *82 W. 3rd St. (212-477-1000).*

Bruce Vilanch in "Almost Famous"—*The Westbeth Theatre Center, 151 Bank St. (212-307-7100). $35–$40.*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. 5/22: Mario Cantone. 5/23: Hot 97's "Phat Tuesday." 5/24: Bill Plympton. 5/25: "The Nasty Show." 5/27: Marc Maron. 5/30: John Rubin's "Just Friends." *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30; and Sun.–Thurs. at 9. Through 5/28: Colin Quinn; Allan Havey; Bill Santiago; Wanda Sykes; Greer Barnes; Mitch Fatel; Godfry. *117 MacDougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Ground Rules:
In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights; two-drink minimum. 5/24: Robert Klein. 5/26–5/27: Marc Maron; Mitch Fatel; Wali Collins. 5/29: Gotham All-Stars. *34 W. 22nd St. (212-367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sunday through Thursday, 7 and 9. Fridays and Saturdays, 8, 10, and 12:15. $12 cover. 5/26–5/27: Vanessa Hollingshead; Andres Fernandez; Kevin Brennan; Melvin George. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Sundays: The Howard Fishman Quartet. Through 6/3: Barbara Brussell. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaurant with an intimate cabaret space. Sundays at 8: Lisa Asher and Jeff Waxman. Mondays at 8: Steven Lutvak. Through 6/3: Kaye Ballard. *450 Park Ave. So., at 30th St. (212-532-4370).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. *Fifth Ave. at 61st St. (212-940-8195).*

The Carnegie Club at Carnegie Bar and Books—Fridays and Saturdays at 9:30 and 11:00: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. *156 W. 56th St. (212-957-9676).*

Danny's Skylight Room—$20, plus $15 minimum. 5/24 at 9:15: Jaymie Meyer. *346 W. 46th St. (212-265-8130).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? *343 W. 46th St. (212-757-0788). $.*

Duplex Cabaret—5/25: Benjamin Howes in "A Chorus Boy's Revenge." $15, plus a two-drink minimum. *Duplex Theatre, 61 Christopher St. (212-255-5438).*

Feinstein's at the Regency—Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $60 and there is a $50 food-and-drink minimum. *540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Wed.–Thurs., sets at 9. Fri. and Sat., sets at 9 and 11. $30 cover; $20 minimum. Through 6/3: Steve Ross in "Love & Laughter: Part One." *365 W. 46th St. (212-586-0244).*

Judy's—This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 5/22: Stephanie Long in "Make the World Your Own." 5/23: Renne Smith in "In My Life." 5/24: Doug Hardy in "I Sing An Old Refrain." 5/25: Susan Baum and Anthony Inneo in "We Got Us!" 5/26: Go Mahan in "Astonished Heart." *169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).*

Photograph by Matthias Clamer.

the mix

Terry McMillan...Mongolian Dinosaurs...Roosevelt Island

John Leonard's TV Notes

Sahara (5/24; 9 to 11 P.M.; Channel 13) is a stunning meditation on the greatest of all deserts, from the point of view of the fennec fox (the smallest of the world's wild dogs, in spite of its huge antenna-ears) and the tiger beetle (defending itself with a spray of blinding acid), the sandfish and the horned viper, the eagle and the scarab—not to mention gazelles who can live their whole lives without a drop of water and the occasional Taureg bedouin—all of them subject to the malign whim of heat lightning and dunes that shift shape in windstorms like some amazing liquid sculpture. We will also go 8,000 feet up from this burning floor to the Atlas Mountains, where leopards in heavy snow hunt wooly-coated macaques. But below is where we find the dreamscapes, and the apocalyptic poetry.

The Wednesday Woman (5/24; 9 to 11 P.M.; CBS) stars Meredith Baxter as a recovering alcoholic with a traumatic childhood secret who, shortly after writing a best-selling novel about a married woman who takes a psychotic criminal for a lover, somehow ends up with a psychotic Peter Coyote as a lover so abusive he even follows her to AA meetings, while her perfectly decent and supportive husband, John Heard, decides he'd better read his wife's book more carefully the second time around. Creepy moments include a reference to *The Great Gatsby.*

Dirty Pictures (5/27; 9 to 10:45 P.M.; Showtime), besides letting people like Barney Frank, Bill Buckley, Salman Rushdie, Pat Buchanan, Bill T. Jones, Jesse Helms, and Fran Lebowitz tell us what they think about Robert Mapplethorpe's photographs, stars James Woods, who nobly restrains his histrionic impulse, as Dennis Barrie, the director of the Cincinnati museum who almost went to jail for exhibiting those photographs; Diana Scarwid, who does give in to her histrionic impulse, as his wife and the mother who fears for the safety of her children during the hysteria; and Craig T. Nelson as the sheriff who arrested Barrie on criminal charges. We also see every one of the controversial pictures, proving once again that the First Amendment exists to protect what we don't like. The real hero in Cincinnati was the jury.

On the Beach (5/28; 8 to 11 P.M.; Showtime), a three-hour, updated remake of Stanley Kramer's 1959 movie based on the Nevil Shute novel about nuclear winter, needn't be ashamed of itself. If Armand Assante is no Gregory Peck, Rachel Ward is an acceptable substitute for Ava Gardner and Bryan Brown actually improves on Fred Astaire. To the good: their submarining to Anchorage, Alaska, to find that all is indeed lost, plus the riots in Melbourne. For the worse: a screenplay that omits Peck's great line, after first spurning Ava and then returning to find her in a wheat field: "Is your invitation to spread a little fertilizer still open?"

Happening
Harp-ing on 150

Celebrating 150 years of publishing big articles by big-deal writers, 'Harper's Magazine' presents a reading at the New School, 66 West 12 Street (212-229-5488; $5), featuring such famous and photogenic folks as David Foster Wallace, Pico Iyer, Annie Dillard (pictured, left), and Tom Wolfe (right), on May 25 at 7 P.M. While the magazine's just-published 712-page anthology 'An American Album' is too heavy to bring along, the authors will probably sign a magazine (or cocktail napkin).

Lectures and Panels

Sixth Annual Award Ceremony and Memorial Lecture—5/22 at 6 P.M.: The Tanenbaum Center for Interreligious Understanding will recognize the contributions of individuals to the cause of global interreligious understanding and present a memorial lecture, featuring Jerry Della Famina, James Earl Jones, and Felicia Reshad as emcee. Park Avenue Synagogue, 50 E. 87th St. (212-967-9874); free.

"Flamenco in Latin America: An Illustrated Talk With Music and Dance"—5/24 at 7 P.M.: A bilingual talk about the southern Spanish art of flamenco, with a live performance. City University Graduate Center's Proshansky Auditorium, 365 Fifth Ave. (212-817-7000); free.

"An Escape Into Reality: Yaddo and the Creative Process"—5/23 at 6 P.M.: Allan Gurganus, Ann Lauterbach, Martin Puryear, and Ned Rorem discuss how their time at the Yaddo retreat influenced their work, with moderator Robert Storr, at the Humanities and Social Sciences Library at the New York Public Library, Fifth Ave. and 42nd St. (212-869-8089); $10.

"Thomas Krens on the Global Museum"—5/24 at 6:30 P.M.: The Director of the Solomon R. Guggenheim Museum shares his views on global expansion and his vision for placing Asian art in the mainstream. Japan Society, 333 E. 47th St. (212-752-3015); $5–$10.

David Isay and Henry Sapoznik—5/24 at 6:30 P.M.: Discuss *Shtimes Fin Amol* ("Voices of Long Ago"), give an overview of the history of Yiddish radio, and play recently rescued excerpts that represent the last remaining examples of Yiddish radio. Eldridge Street Synagogue, 12 Eldridge St. (212-978-8800); $8, $4 students and seniors.

"New York Stories: City Women/City Life/City Museum"—5/25 at 6 P.M.: Professor Ellen Wiley Todd examines realist paintings in the museum's collection that feature women in New York's public spaces. Paine Webber Gallery, 1285 Sixth Ave., bet. 51st and 52nd Sts., fourteenth floor (212-534-1672, ext. 206); suggested contribution $7, $4 for seniors and students.

"Julie Taymor With Peter Jennings"—5/31 at 9 P.M.: The Tony Award winner tells Jennings the secrets of her success. The 92nd St. Y, 1395 Lexington Ave. (212-996-1100); $20.

The Written Word

Denise Chavez and Terry McMillan—5/23 at 8 P.M.: Reading from their work. 92nd St. Y, 1395 Lexington Ave. (212-996-1100); $15.

"Five Yaddo Poets at Poets House"—5/24 at 7 P.M.: Readings by Peter Balakian, Peter Davison, Stephen Sandy, Sapphire, and Grace Schulman at Poets House, 72 Spring St. (212-431-7920); free.

Carl Phillips and Susan Wheeler—5/26 at 7 P.M.: Reading selections from their works as part of the "Readings in Contemporary Poetry" series at Dia Center for the Arts, 548 W. 22nd St. (212-989-5566); $6, $3 for students and seniors.

Photographs: left, Bill Burkhart; right, Jacques Lowe.

"Heights of the Marvelous"—5/26 at 10:30 P.M.: The Poetry Project presents a reading session celebrating the publication of their new anthology, with Edwin Torres, Maggie Estep, Lee Ranaldo, Todd Colby, Sharon Mesmer, and many more, at St. Mark's Church, 131 E. 10th St. (212-674-2318); $7, $4 for students and seniors.

Vernon Reid and Friends—5/31 at 8 P.M.: An evening of poetry, spoken word, and music by the former guitarist for the band Living Color, along with guest performers, at St. Mark's Church, 131 E. 10th St. (212-674-2318); $7, $4 for students and seniors.

Eric Bentley—5/31 at 7:30 P.M.: The author discusses the reprinting of his acclaimed book *What Is Theatre?* at Barnes & Noble, 4 Astor Place (212-420-1322); free.

GAME WEEK

HOME ▨ AWAY ▨

	MON	TUE	WED	THUR	FRI	SAT	SUN
METS	SD FSNY 10:05 P.M.	SD FSNY 5:05 P.M.	SD FSNY 10:05 P.M.		STL WPIX 8:10 P.M.	STL WPIX 8:10 P.M.	STL WPIX 2:10 P.M.
YANKEES		CHI MSG 8:05 P.M.	CHI MSG 8:05 P.M.	CHI MSG 8:05 P.M.	BOS FOX 7:05 P.M.	BOS FOX 1:05 P.M.	BOS ESPN 8:05 P.M.
METROSTARS						CHI MSG 7:30 P.M.	
	5/22	5/23	5/24	5/25	5/26	5/27	5/28

Tours

"Roosevelt Island: A Metamorphosis"—5/28 at 2 P.M.: Explore Roosevelt Island, originally Blackwell's Island, then Welfare Island, and now a snug community. Meet at southwest corner of 61st St. and Second Ave. (718-655-1883); $10, plus $3 for tram.

"Historic Pubs and Taverns"—5/27 and 5/28 at 5:30 P.M.: A walking tour of historic speakeasies, pubs, and taverns with stops at several, including White Horse, New York's third oldest, and Chumley's, a speakeasy once frequented by Ernest Hemingway. Call for reservation and meeting place (212-465-3331); $12.

Radical Greenwich Village Walking Tour— 5/27 at 1 P.M.: A walking tour of Greenwich Village, focusing on the history of Prohibition-era New York, with discussion of the draft riots of 1863, Woody Guthrie, the Living Theater, and more. Meet in front of Village Cigars at Seventh Ave. So. and Christopher St. at Sheridan Square (718-492-0069); $10.

SoHo and Little Italy Walking Tour— 5/28 at 2 P.M.: A walking tour of the distinctive New York neighborhoods, featuring landmarks, history, architecture, and interesting stories and pictures. Meet at the northeast corner of Houston and Broadway (212-979-2388); $10.

Benefits

The Bronx Museum of the Arts Spring Benefit—5/24, 5:30–8:30 P.M. A benefit cocktail party and Latin jazz performance by Papo Vazquez to celebrate the museum's exhibition *Good Business Is the Best Art: Twenty Years of the Artist in the Marketplace Program*, and to support the "Artist in the Marketplace" program at the museum. Lot 61, 550 W. 21st St. (212-243-7300); $150, $350 patron ticket includes a limited-edition print.

Carnegie Hall Annual Spring Luncheons—5/30 and 5/31 at 1 P.M.: This afternoon features the Children's Orchestra of St. Luke's and a luncheon to benefit Carnegie Hall's LinkUP! education program for children. The Rohatyn Room at Carnegie Hall, 57th St. and Seventh Ave. (212-903-9679); $175 and up.

Events

Washington Square Outdoor Art Exhibit—5/27–5/29, noon–sundown: A large-scale open-air art bazaar featuring oils, pastels, watercolors, mixed media, graphics, photography, sculpture, fabrics, jewelry, glass, and ceramics by both prominent and unknown artists. A free map showing the location of all exhibits is available at the information booth at University Place and 8th St. (212-982-6255); free.

New York International Tribal Antique Show—5/21–5/24: Presenting 50 renowned galleries of the fine arts in native cultures from around the world, featuring masks, carvings, ancient ceramics, jewelry weavings, and more, on view and for sale. Seventh Regiment Armory, Park Ave. at 67th St. (505-747-3089); $15.

Exhibitions

New York Inside Out—Through 8/20, Tues.–Sunday 11 A.M.–5 P.M.: A collection of photographs portraying New Yorkers at home, selected from submissions, as part of the New-York Historical Society's efforts to expand their archives of the 20th and 21st centuries. The New-York Historical Society, 2 W. 77th St. (212-873-3400); $5 adults, $3 students and seniors.

"Fighting Dinosaurs: New Discoveries From Mongolia"—Through 10/29, 10 A.M.–5:45 P.M., Fri. and Sat open until 8:45 P.M.: Featuring spectacular new specimens from the Gobi desert, many on view for the first time in the U.S., and models of feathered dinosaurs. American Museum of Natura History, Central Park West at 79th St. (212-769-5100); $6–$10.

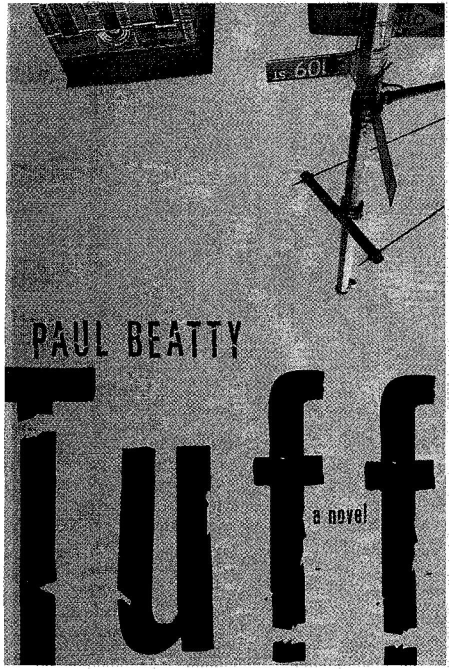
Online

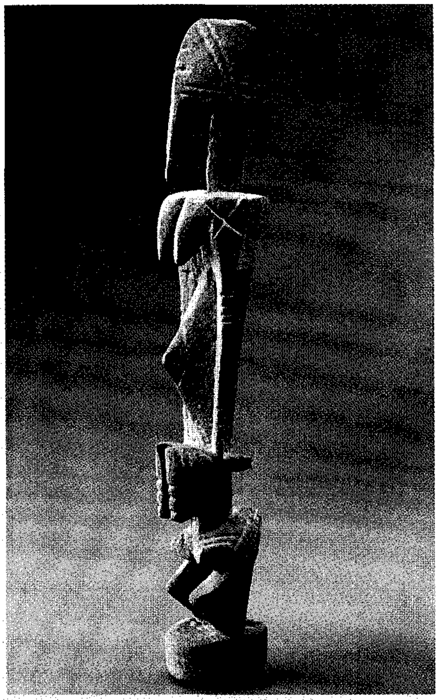
New York on the Web—Looking to get away? Wan to check out Gotham's finest? Visit www.nymag.com, where "52 Weekends" and "Best o New York 2000" has been serialized. Also online recipes from "Summer Foods" and our Gif Guide.

In Print

Tuff Stuff

The plot of *Tuff* sounds like *Bulworth* knocked off for a UPN sitcom: A 19-year-old, 320-pound truth-talking East Harlem drug-thug-with-a-heart-of-gold runs for City Council, his campaign managed by a Harry Chapin–loving black rabbi and bankrolled by a Japanese hippie Marxist. Hilarity does ensue. But while *Tuff* is overstuffed with viciously funny lines, the second novel from author Paul Beatty also achieves a depth nearly equal to that of the appetites of its burrito-scarfing hero, Winston "Tuffy" Foshay, because of Beatty's scalpel-sharp eye for detail and ear for percolating dialogue. He observes how there are never Day-Glo ghetto murals commemorating women, and how a bum pushes a shopping cart with "one wobbly rear wheel alternately turning and sticking." And the story pauses regularly for Tarantino-quality debates, such as the proper time to greet a homey as "G" as opposed to "B." Yet Beatty's true subject is Tuffy's soul. Beneath the bluster is a smart and lonely kid with a love for art-house films like *The 400 Blows;* Tuffy is a brutal heavyweight who dreams of floating peacefully to another galaxy, and Beatty renders Tuffy's yearnings without any mawkishness. "Black kids often have a sense of power, but they don't know how to wield it," Beatty says, citing the Notorious B.I.G. as one inspiration for Tuffy. "I just wondered, *What if you got this big black mass moving in one direction?*" Beatty, 37, grew up in Los Angeles, devouring Philip Roth and Richard Pryor in equal measure, and thought he wanted to be a psychologist, even getting a graduate degree from Brooklyn College. But he was also writing rhymes and taking a course taught by Allen Ginsberg, and became one of the least annoying poets in the mid-nineties East Village/Nuyorican Cafe scene (he reads from *Tuff* on June 1 at 7 P.M. at Housing Works, 126 Crosby Street). Beatty's first novel, *The White Boy Shuffle,* gained kind reviews—and a strange bit of fame when Lakers coach Phil Jackson made it required reading for hoops prodigy Kobe Bryant. "People want to see my books as 'educational' about race," Beatty says with a puzzled shrug. "But there's no moral message, no answer. I'm just trying to test the boundaries between the absurd and the real. Tuffy, at the end, hasn't slipped even further behind. For me, that's optimistic." **CHRIS SMITH**





Happening **Time to restock your collection of totems and tribal masks? Take an acquisitive expedition over to the New York International Tribal Antiques Show, on view through May 24 in the Seventh Regiment Armory at Park Avenue and 67th Street (212-472-1180; $15). More than 50 galleries and dealers from Toronto to Tangier offer everything you need to give your decor that just-back-from-the-world-tour feel.**

Sports

Wall Street Rat Race—5/23, at 6:30 P.M.: The New York Road Runners Club hosts this two-and-a-half-mile fun run, starting at the World Financial Center, at Liberty and West Sts., and winding past various financial-district locations. Numbers and T-shirts may be picked up prior to the race on 5/22 from 1 to 6:30 P.M. or on race day from 1 to 6 P.M. at One World Financial Center, 200 Liberty St. There are merchandise prizes for the top three male and female finishers who run in business attire carrying a briefcase, as well as prizes for the "zaniest" attire and fastest corporate team. The NYRRC will provide a free baggage service for those who don't feel the need to take their work with them. Nonmembers $17; limited race-day entries $22. For information on corporate teams, contact Franca Zolla at 212-980-1490; call 212-860-4455 or visit www.nyrrc.org for other information.

Summer Speed Evening Race No. 1—5/24, at 7 P.M.: The New York Road Runners Club presents this 5K run through the roads of Prospect Park. No registration required; $3. Call 718-339-0508 for starting location and other information.

Thursday Evening Roll—5/25 at 6:45 P.M.: The Empire Skate Club's weekly in-line skate around the car-free loop of Central Park starts at Columbus Circle, finishing around 8:30 P.M. Relaxed pace; suitable for anyone who can blade without assistance. There's a post-skate hang for food and swill at McHale's, 46th St. and Eighth Ave. Contact the Empire Skate Club of New York at 212-774-1774, or visit www.empireskate.org for more information.

Photograph by Hughes Dubois.

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Solutions to last week's puzzles

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kids

City Camping...Corduroy Rules

Happening

A Thtar Ith Born

Perhaps it's the luck of the Irish. For young Michael Phelan (pictured, with Craig Bierko and Rebecca Luker), a double dose of green has placed him in a field of four-leaf clovers. As Winthrop Paroo in *The Music Man*, Phelan, 11, plays the lisping, abundantly shy Iowa moptop originally acted in the film by Ron Howard in his pre-Opie days. At home, the Mineola fifth-grader, who enunciates better than most adults, is first-generation American, son of an Irish-born mom and dad who took a vacation in New York fifteen years ago and never left. While his first stage role as Hansel in public school earned him some neighborhood notice, Phelan's Broadway debut can be counted among the showstoppers out there right now. It's no surprise that his favorite part of the musical comes during his rendition of "Gary, Indiana." However, he says, it's not easy keeping up the lisp: "Sometimes I slip and say 'Home, sweet home,' instead of 'Home, thweet home.' " Either way, the deceptively sugar-coated show by Meredith Willson makes ideal theater for youngsters. Nothing scary, nothing racy, a great moral, and a surprise finale that happily causes jaws to drop throughout the theater. "I think it's a good play for kids," says Phelan, just as he rushes out to get in on a soccer game with his Long Island buddies before curtain time. "It shows you can do anything if you try. As for my part, if you have a speech impediment, you don't have to be shy about it. It's just a way of living." SUSAN AVERY

Children's Events

Without a Moment of Hesitation—Right now, Broadway has a handful of shows that are appropriate for young kids, but the revival of **THE MUSIC MAN** brings a charming tale forward without any beasts, clawing cats, or gun-toting gals. Kids will relate to 11-year-old Michael Phelan, the adorable Winthrop Paroo, who gets teased by a girl who has a secret crush on him. Tickets are $40–$85. At the Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

A Camping We Will Go—City kids are no strangers to the summer-camp experience. Several places around the city provide fun and unusual camps, and some spots are still open. The **SOUTH STREET SEAPORT MUSEUM** offers weeklong archaeological programs for 8- to 16-year-olds. For those kids who'd rather explore the life of a sailor, the Seaport has a program for them as well. For more information, call 212-748-8758. **BROOKLYN ARTS EXCHANGE** has a four-week program for kindergarteners through fifth-graders. Each week highlights a different specialty: dance, theater, video, and musical theater. No experience necessary. BAX has a camp for teens as well. For information, call 718-832-0018. Long Island kids can participate in ArtSense at **THE HECKSCHER MUSEUM OF ART**. Educators guide youngsters through works on view at the Huntington Museum and assist them in the creation of their own pieces. Programs are available for kindergarteners through 16-year-olds. For more information, call 631-351-3250. In New Jersey, **THE MORRIS MUSEUM** allows kids to explore the exhibitions and create art and science projects, such as animal habitats and giant murals. Located in Morristown, the museum can be reached at 973-538-0454.

Chocoholic—Sunday afternoons through July, **THE SCREENING ROOM** presents *Willy Wonka & the Chocolate Factory*. Showtime is 1 P.M. Tickets are $6 for children under 12, $9 for adults (or $6 for adults if they have brunch). Brunch is available before the show; the kids' menu includes triangle-shaped noodles and French-toast fingers. 54 Varick St. (212-334-2100).

What's the Buzz?—A rebellious little bee who leaves the hive to seek adventure is the basis for a new jazz puppet show, **MAYA THE BEE**. Performances are every Sat. at 11 A.M. Tickets are $12 for adults, $6 for kids. At the Salon Theater, 45 Bleecker St. (212-539-6644).

Mighty Crafty—The Parks Department is offering a free series of traditional American craft workshops at the historic **DYCKMAN FARMHOUSE MUSEUM**, Saturdays through 6/24. (There is no class on 5/27.) On 6/3 at 1 P.M., children will learn how to embroider their initials and other decorations on fabric that they will turn into handkerchiefs. Other workshops include wood carving, wool dying, and learning how to use a spinning wheel. At 4881 Broadway, at 204th St. (212-304-9422).●

Konnichi Wa Brooklyn—The Japanese Hill and Pond Garden, the heart of the **BROOKLYN BOTANIC GARDEN**, blooms again after a $3 million restoration. The garden includes flowering cherry trees and irises and peonies that grace the perimeter of the pond. For a photo op, check out the orange-red Torii, a wooden structure that indicates the presence of a shrine nearby. (The Japanese shrine at the garden is the Shinto God of Harvest.) Guided tours begin 5/27. Origami and children's activities take place on 6/4. On 6/18, join a Japanese-kite celebration. Admission is $3, $1.50 students and seniors, free to kids under 16. At 1000 Washington Ave., Brooklyn (718-623-7200).

Clowning Around—Seventh-generation circus performer and award-winning clown Bello Nock brings his playful self and the **BIG APPLE CIRCUS** to Long Island. Joining him is an international cast of circus acts, including teeterboard and hand balancers, jugglers, aerialists, acrobats, and an assortment of performing animals. Performances are from 5/26 through 6/4. Tickets are $16–$38 and may be purchased at the box office or by phone at 516-299-3100. At the Tilles Center for the Performing Arts, Long Island University, C.W. Post Campus, Route 25A, Brookville.

Yo, I'm From Staten Island—Aside from the more notorious names that hailed from the forgotten borough, there are many other notable individuals who were elevated to celebrity's top echelon. In a new exhibition at the **STATEN ISLAND INSTITUTE OF ARTS & SCIENCES**, posters, photographs, vintage periodicals, and other assorted memorabilia are presented in *Famous People From Staten Island*. The name-dropping includes Donald Trump, Joan Baez, Paul Newman, Samuel I. Newhouse, Aaron Burr, and St. Elizabeth Ann Seton. The exhibit is on view from 5/27 through 9/4. Suggested donations are $2.50, $1.50 for students and seniors. At 75 Stuyvesant Pl., St. George, Staten Island (718-727-1135).

Tell Me a Story—Bring the younger kids to a free Saturday-afternoon story time. Barnes & Noble at Union Square will be host to a special appearance by Don Freeman's **CORDUROY**, the loveable bear with the missing button who finds love in the heart of a sweet urbanite. 5/27 at 2 P.M. At 33 E. 17th St., second floor (212-253-0810).●●

Les Festival—Demonstrating the culture explosion on the Lower East Side, scores of arts organizations, filmmakers, and politicians will come out for the free fifth annual Festival of the Arts. The three-day event includes readings, musical attractions, and comedic performances. Kids will be entertained on 5/27 during a series of plays by their peers. Sutton Gymnastics will also demonstrate their skills. From 5/26 to 5/28, both indoors and out. At **THEATER FOR THE NEW CITY**, 155 First Ave. For detailed schedule information, call 212-254-1109.●●

cue

Susan Avery
Kids

Ethan Brown
Nightlife

Rose-Anne Clermont
In Concert

Luisa Colon
Online

Derek de Koff
Movies

Logan Hill
Theater

John Kline
Sports

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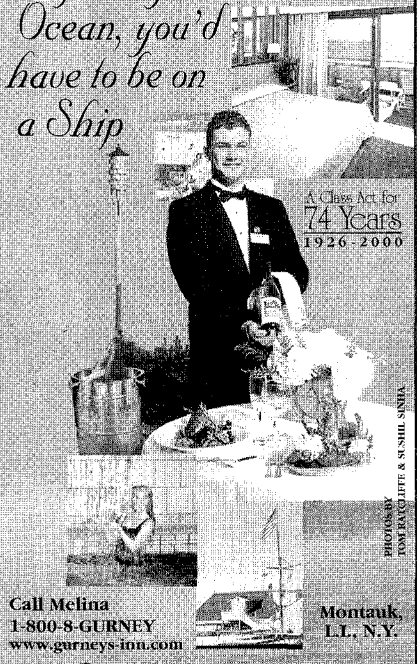

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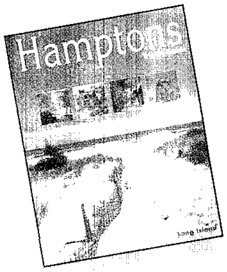

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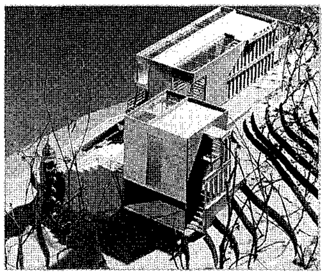

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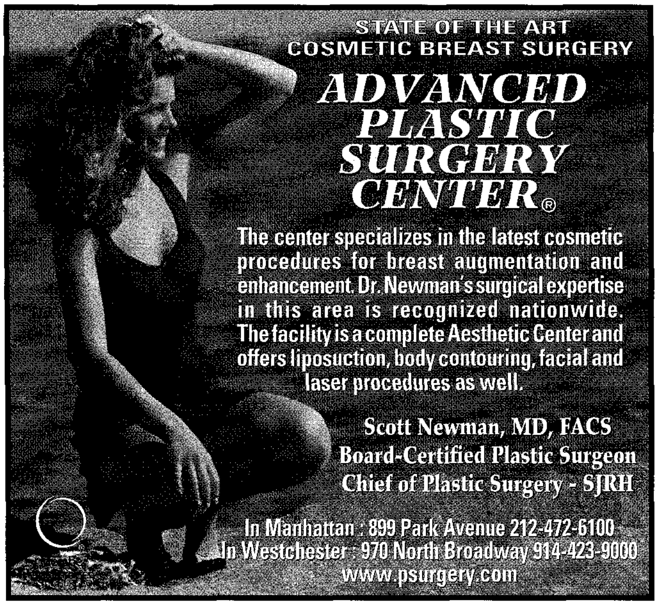

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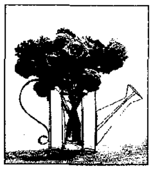

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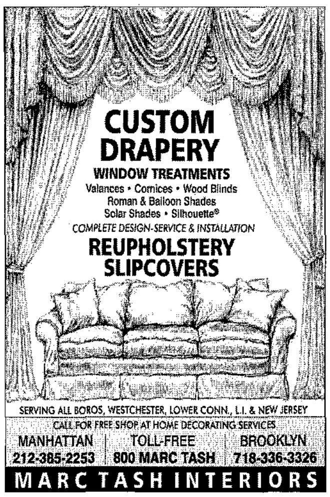

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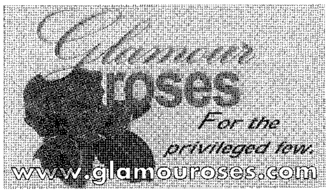

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e Of A Woman—Sexy and adventrous, with grace and style. Definitely in top shape but not obsessed with rfection. Animal, music and ballet ver; cultured and educated brunette th magnetic eyes and Julia Roberts nile. (212). 5'6", 127 lbs. Divorced thout kids. Professional PR lady, uthful 40, world traveler. Looking for nply awesome, take-charge, in-shape n, 40-50, who is free and ready to lcome happiness into his life. Must be ancially stable, with curious, stimulating nd and passion for travel. Photo and te, please. 4208 ✉ ☎

ady At Last—Single, white, very ccessful 45-year-old male knows that, ally, it's time to settle down. I'm tall, letic, sexy, and smart enough to know at I've been missing. I'm seeking a ght, very fit, confident woman (21-35), o generally intimidates the men she ets, but deep down inside is just a le girl. Be my best friend and lover, we share life's ups and downs forever. e me, you love travel, the arts, little ls and staying fit. I'm ready. Are you? oto/phone a must. 4223 ✉

le, 48—Seeks female under 42. I'm opeless romantic, emotionally and ancially secure, sensitive to a woman's ds, love theater. Photo/note. 4229 ✉

Limited-Time Offer—In development for 52 years, this successful male prototype is in surprisingly good shape. One of our better-looking models, he is bright, humorous, generous and kind. He has been carefully maintained with no negative history. Available now for a female owner, 35-45, who meets our eligibility requirements. New owner must be bright, humorous and physically compatible, as determined by a required photo. 4230 ✉

Beautiful, Slender, Fun-Loving—Sophisticated, blue-eyed brunette, upper East Side woman who is as comfortable hosting a party as going to one, culturally stimulating, is looking for a man, 60-68, with a zest for life and a sense of normalcy. Photo/note. 4200 ✉☎

Only Need One Hunk—With brains, backbone, great lips! Exceptional man wanted: your sexy charm, intellect, success surpassed only by your warmth, humor, affection, magnanimity. Single mom, 32, 5'4", sexy, Italian-Irish, graceful, exotic dark hair/eyes/great glutes! Happy, loving, independent, confident. Educated, personal trainer/nutritionist, former ballet professional. For a lifetime of love and all we can conjure up together. Photo. 4233 ✉☎

Flower In Bloom—Slim, attractive, 50-year-old female professional, 5'5", blond hair, blue eyes, enjoys antiquing, theater, quiet evenings, dining out and dancing. Seeks secure gentleman who shares the same interests and is not intimidated by successful rose. Note/ phone/photo. 4205 ✉

Worth Your Attention—Warm, vivacious woman with sense of humor - loves films, classical music, beach and Berkshires. Seeking witty, emotionally secure man, 48-60, for friendship, romance and possible long-term relationship. 4203 ✉☎

One In A Million—Very pretty, elegant, slim, 5'8" (40), great personality, Ivy-educated medical doctor, warm and loving, seeks similarly educated gent (38-48), nonsmoker, fun, fit, marriage/ family-oriented. No dependents. Photo/ note. NJ/NYC, please. 4212 ✉

I'm A—Sophisticated, professional, single Jewish male, 50, slim, 5'10", into travel, ballroom dancing, candlelight dinners, good conversation. Seek female under 40, without children, with similar interests, for a permanent romantic relationship. 4198✉

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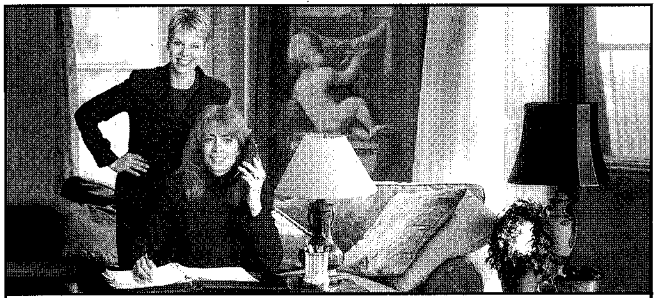

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Sense Of Humor Required

Every day of one's life is a gift and should be treated as such; the ability to laugh, especially at yourself, and not take things "so" seriously is very important. Most people do not realize the pathway through life is extremely short, so attempting to value every moment we have is like savoring every drop in a glass of fine wine (drinking not required to identify with this concept).

42-year-old, very handsome chairman of several companies, who truly enjoys life, desires to meet an unusual person. I will apologize now for the long ad, but the woman I desire to meet wouldn't normally answer an ad. She is a person to whom the inside and depth of a man is equally if not more important than the outside. Yes, I will agree that physical attraction is important. It is that attraction that brings two people together most times; but it is the mental and emotional that bonds two hearts throughout the years. So it was important to share a small piece of me with you.

It is really quite amazing the effect we all can have upon each other. It "costs" absolutely "nothing" to put a smile on someone's face. To experience another person's happiness due to your efforts is - priceless. To empower an individual to accomplish whatever they choose, I can't even put into words. Yes, I definitely enjoy the mental challenges, but I have proven one does not have to be an S.O.B. to accomplish things in life. Money does not make you a better person. It does, however, give you two important things: the ability to help other people and the freedom to do with your time as you choose. When I think about "true" wealth, money does not even enter my mind. The most valuable assets I treasure are my family and friends; the "real" wealth of life!

There isn't anything I really "hate". This is a very powerful word and it takes "a lot" of energy to have this emotion, and as I said before, life is too short. I enjoy so many things - there is not enough space here - but, after all, isn't it who you are with that is the most important, not where you are. I believe you are given at birth certain natural qualities, and there are ones we develop over time through constant growth. In all these areas, whether it's mental, physical or emotional, I continually push myself to excel.

Well, I think now you have gotten a hint of the type of person I am. The woman I'm looking to form a relationship with has a mind that is incredible, with a "heart" to match. She is extremely caring, easygoing, loves her life, is happy with herself and just has a great time living. She has a strong interest in taking care of herself and is a very beautiful woman on the outside to match her inside. Being Jewish is important to me, not because I am so religious, but I enjoy how I was brought up. I am close to 6', so being tall would be preferred.

She has the ability to walk into any room and be comfortable, for she has tremendous confidence in herself but is not egotistical about it, is proud of the person she has become or is pleased with herself for making a continual effort to improve. A woman of true substance and depth, who is not afraid to admit making a mistake, for we all make them; that's why they call us human beings. After all, if we don't fail once in awhile, that means we are not stretching beyond our own boundaries. One small additional quality, if you have not guessed it already: a "sense of humor". People take themselves way "too" seriously as far as I am concerned. Every day is so special, to waste even one day worrying about little things is out of my ballpark. What do they say? "Don't sweat the small stuff because it's all small stuff."

This long ad is now coming to an end. If after you have read this, you decide to take a chance and answer, I would really appreciate a picture. Listen, I don't blame you if you don't want to send one. All I can share with you is that I promise to reciprocate, because physical attraction is important, no matter what people say. One more thing: I keep my private life just that - private, so if you reply and enclose a picture, I will be the only one who knows of your reply. Speak to you soon. Remember, keep smiling and laugh whenever you get the chance. 4244 ✉

I'll Spoil You Rotten—If it works out for us. Very successful, very young male, 53. Good-looking, in good shape, with great sense of humor and a good sense of self. Seeking a female partner who will appreciate my humor, my passion and my soul. A nurturing relationship and a life style to be envied. You must be 35-50, in good shape, attractive, bright and loving. I'm not asking for much except a photo to inspire me. Let's make this a special summer. 4199 ✉

It Only Takes One—Athletic, mid-40s man, 6', with good sense of humor - seeks one special female, nonsmoking, slim, attractive, down-to-earth, who's fun to be with and will laugh at my jokes. I like the beach, volleyball, movies and comedy clubs. Send note and photo. 4221 ✉☎

Pretty, Petite, Vibrant—Athletic young senior seeking fit, nonsmoking, energetic male, 59-70, to share that "old feeling" again. Love is still everything. 4197 ✉

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Latin Beauty Wanted—By successful, good-looking, affectionate white male, 35. Photo, please. 4219 ✉

Successful, Divorced—Good-looking businessman, 59, in shape, 5'8", 165 lbs, seeks slim, petite, honest, pretty woman, 40-50. Recent photo. Westchester or lower CT. Phone/note. 4225 ✉☎

Elegant, Upscale Westchester Beauty—Searching for a romantic dinner (and more) partner, who is good-looking, over 54. I would prefer a self-made man who is financially secure, who's intelligent, humorous, imaginative and very well-groomed and dressed. Race unimportant. Upper Westchester/ southern CT only. Essential to respond with photo and bio. Bon appetit. 4209 ✉

Successful English Businessman—NY resident, 52, Jewish, nonreligious, no baggage, seeks cute, petite, curvaceous woman, 35 plus, 5'3" or under, living in NYC, Westchester or southern CT, as friend, partner and lover, for lifetime commitment. 4201 ✉

Will You Marry Me?—This is a genuine proposal for the right woman. I am a Polish-American doctor (52, 6', Catholic). I'm tired of dating and tired of being a bachelor (never married), and I'm ready to settle down and raise a family. I'm good-natured, interesting, responsible, financially secure, handsome, and come from a good family. There is a woman out there who wants the same thing as I do. I'm seeking a 30-40-year-old, Polish or Polish-American woman who wants to get married and have a family. Please reply with note and photo to: 4211 ✉

Intelligent, Attractive Lady—Music teacher from Russia seeks teacher of happiness, 50 plus, to share our wishes. 4238 ✉

Let's Celebrate Life Together!—Art director, 50, 6'1", mensch, seeks tall Jewish lady soul mate, 40ish. 4222 ✉☎

Westchester, Pretty Jewish Widow—Young 60s, has much to offer, looking for a special man to share life with. 4206 ✉☎

Capture My Soul—Handsome, fit, professional Italian-American male, 46, kind, gentle, loving and a bit eccentric, seeks one very attractive, intelligent, fit, slim and sexy, down-to-earth, affectionate woman, 27-37. Be my best friend, lover and all the other good stuff that makes dreams come true. Recent full-length photo and letter essential. 4228 ✉

Tall, Handsome Attorney—6'4", slim, blond, blue, 52, very athletic, Jewish, very successful, seeks intelligent, pretty, slim female, 33-39, with a sense of humor - animal lover a plus. For love, laughs, passion, marriage and children. Photo a must - will reciprocate. 4216 ✉

Radio Personality Seeks Star Lady—For lifelong interview. Successful, single white male, Friar's Club member, earnest heart, intelligent conversationalist, well-read, 39, 5'7", in much better shape than Jack Benny when he was 39! Seeks passionate, quality, 25-40, single white female, lovely inside/out, 5'5" or under, loving heart, for long-term relationship. Into sharing, laughter, warmth and finer cultural events of NYC. Photo. 4224✉☎

Widower—63, slender, Jewish, great cook. Loves classical music, theater. Seeking intelligent, humorous, petite woman, 45-60, to share like interests and friendship. Note, photo. 4196 ✉

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Handsome, Slim, Physically Fit Man—59, 5'6", well-traveled Manhattanite seeking personal development with woman who is like-minded. 4220 ✉☎

Attractive Jewish Widow—Financiall secure, enjoy travel (both on and of the beaten path), theater, tennis concerts (I have Philharmonic, jazz an Met opera subscriptions). Love to hav fun and be active. Mid 50s, well-educated philanthropic. Seek warm, caring relationship with like-minded Jewis widower, 55-69. 4217 ✉☎

Better Than A Drug—FDA-approved Pretty, passionate, slim, divorce professional seeks successful, loving ma with depth, 48-58. Photo. E-mail WITTIEWON@aol.com or 4232 ✉

Beautiful Face, Slim Knockout Figure—Talented, kind, witty, warm, sweet unencumbered, 53 (appears 30s). We lov travel, adventure, ski or sail, the arts You're world-traveled, cultured, (212) affluent as I am, 55-65, and ready t enjoy extraordinary life with someon who will make all your dreams come tru Your good character more importan than looks. 4207 ✉

Very Attractive Westchesterite—49 divorced female, educated, classy, value seeks single gent with same, for qualit committed bond. (203)/(914) only. 4226✉☎

A Chance—We'll meet. Sweet, flexibl nonmaterialistic, single Jewish femal 35, slim, attractive, 5'5" professiona with an honest and caring personalit seeks a handsome, kind, stable, professional, single Jewish male, nonsmoke 33-43, for love and possible futur Note/photo, please. 4213 ✉

Romantic, Green-Eyed Lady Doctor—Beautiful, sophisticated, open/honest an adventurous - enjoys cycling, old film photography, spirited conversation, mus (all kinds). Seeks very bright, confiden emotionally evolved counterpart (sing white Jewish male, 45-53), with sparkl wit and passion for living. Note an photo, please. 4231 ✉

Accomplished News Executive By Day—Ballroom dancer by night. Addicted crossword puzzles and mystery novel In my mid 40s and not shy about Love my job, love my city and never ta myself seriously. Looking for a man wi intelligence and a sense of humor, w can carry on a conversation and enjo companionable silence. And who, like m is now ready to share. 4210 ✉

Sexy Redhead—Full of laughter and life 5'5", green-eyed vixen, fit, slende elegant, great-looking and an executi who smiles easily and a lot. I have a lu for life, love the outdoors and am careful looking for a 35-45-year-old, singl intelligent, handsome man to share lon term, long-awaited desires and dream There will be magic, mystery an moderate madness in store for u Note or phone and photo, please. 4204✉☎

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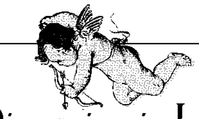

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Judith Marks-Whote, Westport, Conn.

'Hood Ornaments
Mark Chalom, Ogdensburg, N.Y.

12 Gauge
Norman Charles, N.Y.C.

Phi Beta Rappa
Barbara Alpren, West Orange, N.J.

Vinyl Answer
Gene Schinto, Shelburne, Vt.

Word!
Owen Duffy, Queensbury, N.Y.

The Ketonics
Ellen Burr, Truro, Mass.

Bon Rap-petit
Steven Colby, Metuchen, N.J.

Men4boyz
Tran Wm. Rhodes, N.Y.C.

Iced Cubans
Margaret D. Dale, Longmeadow, Mass.

Wonder Bar
Helen Fallon, N.Y.C.

Basket of Crabs
Carl Wolfson, Spring Valley, N.Y.

Girlymans
Fran Manne, Mahwah, N.J.

Nocknock
William Marriott, Athens, Ga.

Sir "Round" Sound
Coeli Carr, N.Y.C.

Gunga Din
Marilyn Reed, Cincinnati, Ohio

Watch Out
Sue Ross, N.Y.C.

The Neoplaytoneists
John O'Byrne, Dublin, Ireland

War, Famine, Pestilence & Son
David Chasman, Beverly Hills, Calif.

Dust II Dust
Mary Olson, Springfield, Va.

Irrational Exuberance
L. Soth, Northfield, Minn.

DJ Deja 2
Nick Gass, Boston, Mass.

CD-RAM
Mary-Agnes Brown, New Hartford, N.Y.

Velvette
John Blumenthal, Rye, N.Y.

C. Everett Koop Doggy Dogg
Lauren Teton, Pound Ridge, N.Y.

Modesty
Cheryl Frenkel, Sunnyside, N.Y.

TappinZ
Eric Feinstein, Ossining, N.Y.

Erogenous Jones
Suzann Moskowitz, Seattle, Wash.

Death 'n' Taxis
John Foshee, Austin, Tex.

Tone Deaf
Jan Streilein, Aiken, S.C.

Raparazzi
Thomas Parsonnet, Shorewood, Wisc.

Fireworks by the Yard
Norma B. Jaffe, N.Y.C.

Sardonicus Fly
Andy Gordon, Los Angeles, Calif.

BFD
Anthony Gray, Closter, N.J.

Reynolds van Rijn
David I. Warren, Chagrin Falls, Ohio

Chinchilla
A. Shulman, Sarasota, Fla.

Titanic Syncs
C. Olds, Freeport, Me.

Frankincense, Myrrh, and Gold Card
Nicole Holzer, So. Bellmore, N.Y.

Excentrix
Bruce Baiter, Stamford, Conn.

Scoop Poopie Poop
Brian Plante, Matthews, N.C.

Dire Avenue
Pericles Crystal, Scarsdale, N.Y.

The Dread Lox
Nikki Rachelson, South Orange, N.J.

Jack the Rappa
Sharon Lawyer, Rye, N.Y.

Infra Diggaz
Brian Smith, Stamford, Conn.

Crhyme
Barb Sealy, N.Y.C.

Noyz 'R' Us
Tom Frenkel, Sunnyside, N.Y.

Cryptic Pencil
Scott Blanchard, Novi, Mich.

Ratrap
Frank S. Stein, Kokomo, Ind.

Puff Pastryz
Joel Knanishu, Rock Island, Ill.

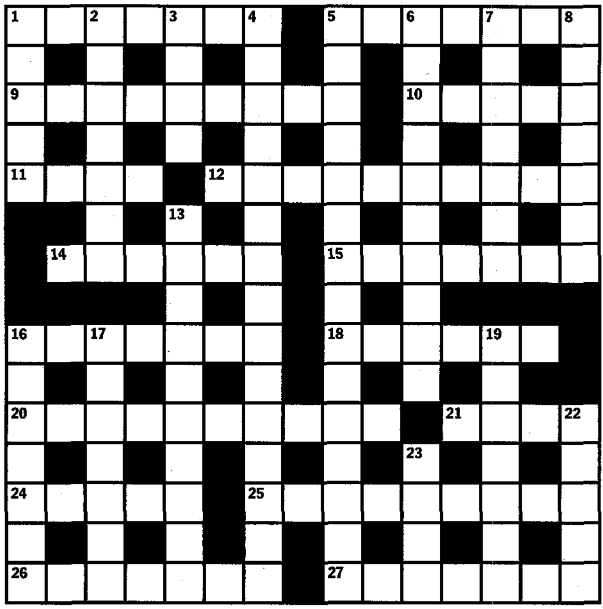
Esenem
David Stone, Oak Park, Mich.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 971, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999. E-mail to **nymagcomp@aol.com**, **WITH STREET ADDRESS.** Entries must be received by May 12. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the July 3 issue.

The 'Guardian' Crossword

ACROSS

1 Six tricks are sickening. (7)
5 Rover roving too far, or ruined friend? (4,3)
9 Book written by bachelor in company. (9)
10 Partitions need replacement without bonding. (5)
11 Travel from under 21. (4)
12 Rich and in debt to the cobbler? (4,6)
14 Return of some typical upper-class 4, perhaps. (6)
15 Crazy actor prompting visit of Infanta. (3,4)
16 Actress Rita dropped Yorkshire leader at Yorkshire village. (7)
18 Physician among fish is plain in the Arctic. (6)
20 Rock music with Irish student, fashionable 100 years ago. (6,4)
21 Day that is without time. (4)
24 River that's first among the old tales. (5)
25 A romance with a petty officer where Ruth was in tears. (5,4)
26 Looks a friendly message. (7)
27 Special clothing to cope with the festivity one is in. (7)



DOWN

1 4, perhaps: HM's not nobody! (5)
2 Knock to no purpose: it's fast. (7)
3 Breakers for 17? (4)
4 King Satan sheers off in the garden of Eden. (5,2,3,5)
5 Land register of a National Park covered with wire? (8,7)
6 Rhyming starts of 4 and 5. (10)
7 Shifty scientist from 19 with a different repetition. (7)
8 Bigwig exploding grenade. (7)
13 Driver created a disturbance during applause. (10)
16 Comparatively healthy horse (say) entered—he wants a bit knocked off. (7)
17 Belts etc. recede into one side of the stage. (7)
19 Bird at Communist election. (7)
22 Driver wtih pods. (5)
23 Weapons turn up in pub. (4)

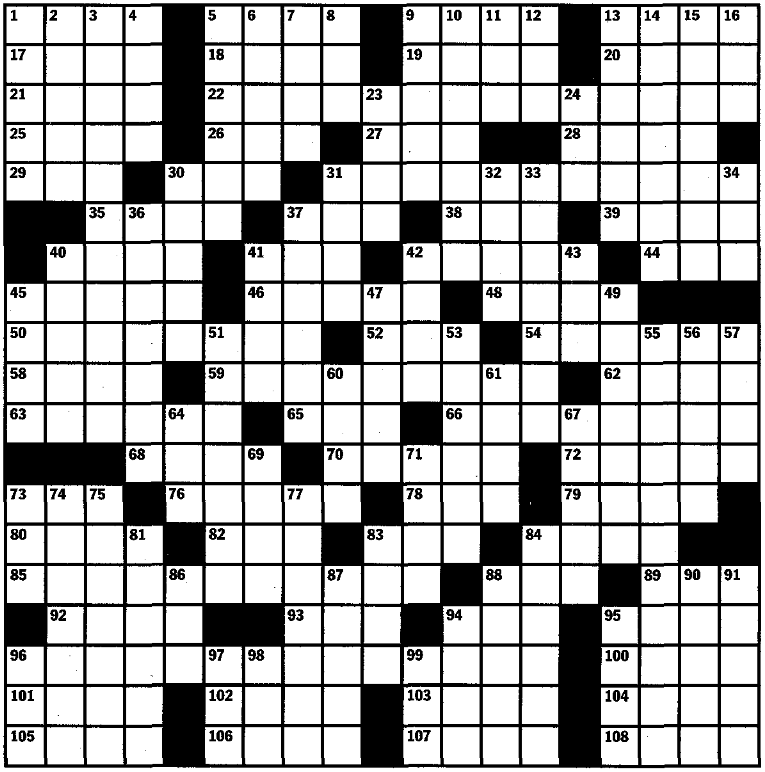
'Symbols and Letters': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Sing Sing, for one
5 End of a Steinbeck title
9 Wonderstruck
13 Amusement-park attraction
17 Discontinued Dodge
18 Smallish combo
19 0
20 Do film-cutting
21 Detective, slangily
22 ^^ & P P
25 "Thou the singer, —— song!"
26 Put some speed on
27 Circus safety measure
28 The McCoy
29 Hurricane center
30 X
31 ´U 8 8
35 Toothed tools
37 Rapper Dr. ——
38 Fjord
39 Cal. or Georgia
40 E E
41 Part of many e-mail addresses
42 Tante's husband
44 Piggery
45 Yielding face value
46 Gas-lit signs
48 "Tickle me" doll
50 # N N
52 Carte start
54 New Mexico's state flowers
58 Rookie: var.
59 ¢ ¼
62 '70s TV police series
63 Misbehaves
65 Member of the sandbox set
66 2+2 2+2
68 Lamb's "Essays of ——"
70 Comaneci of gymnastics fame
72 All-comers tournaments
73 Tributary
76 Southeast Asian peninsula
78 C.I.A.'s predecessor
79 Togs
80 A source of sugar
82 Actress Ullmann
83 Home-run champ of the '30s
84 Meddlesome
85 @ L E
88 Battering device
89 Got lucky on the subway
92 Rajah's wife
93 Maiden-named
94 Faux ——
95 @ 2
96 $1.00 25¢ 25¢
100 "The Communist Manifesto" author
101 Competitor of Prego
102 Bipartite piano piece
103 Length x width
104 Kin of Camembert
105 Away from the wind, at sea
106 Fair-to-middling
107 Spiritual mentor
108 "Beauty —— beauty does"

DOWN

1 Oscar-winner Foster
2 Feeling of fellowship
3 "   "
4 Similar to
5 Engraves, in a way
6 Outflow pipe
7 Aer Lingus destination
8 Negative conjunction
9 Mexican of old
10 Horse opera
11 The Roaring '20s, e.g.
12 Opposite of doff
13 Echo oneself
14 Thinks up
15 Regional language
16 Aliens, to Spielberg
23 ½ of twice
24 Wayne's leading lady in "Red River"
30 Schmo
31 Woody Guthrie's son
32 Neighbor of Cannes
33 HO
+ HO
34 Owing the pot, in poker
36 As red ——
37 "It —— Matter Any More" (Anka tune)
40 Moral standard
41 Last Stuart monarch
42 Christiania, today
43 "Down under" bird
45 Whodunit pooch
47 U.S. trade pact
49 Multi-armed mollusk
51 S π L L
53 Gallery contributor
55 , D ★★
56 Prayer finales
57 Back talk
60 Award named for Antoinette Perry
61 1st word of a Christmas poem
64 Einstein's birthplace
67 Sinful Biblical city
69 What George couldn tell
71 . . . .
73 Lawyers' org.
74 2nd go in the courtroom
75 Potpourri
77 Many "Monopoly" locations
81 Where the taste buds are
83 Breslau's river
84 Bahamas capital
86 Salad-dressing ingredient
87 "Groovy!"
88 Less often found
90 Places in the ♥
91 Monkey suits
94 Pizarro's conquest
95 Both: prefix
96 Madre's title: abbr.
97 The Begleys
98 Status ——
99 Catch-me game



Solutions to last week's puzzles appear on page 1

One stone for our past. One for the present.
One for our future. But I can never decide for sure.
s the big one for the present, or the future?

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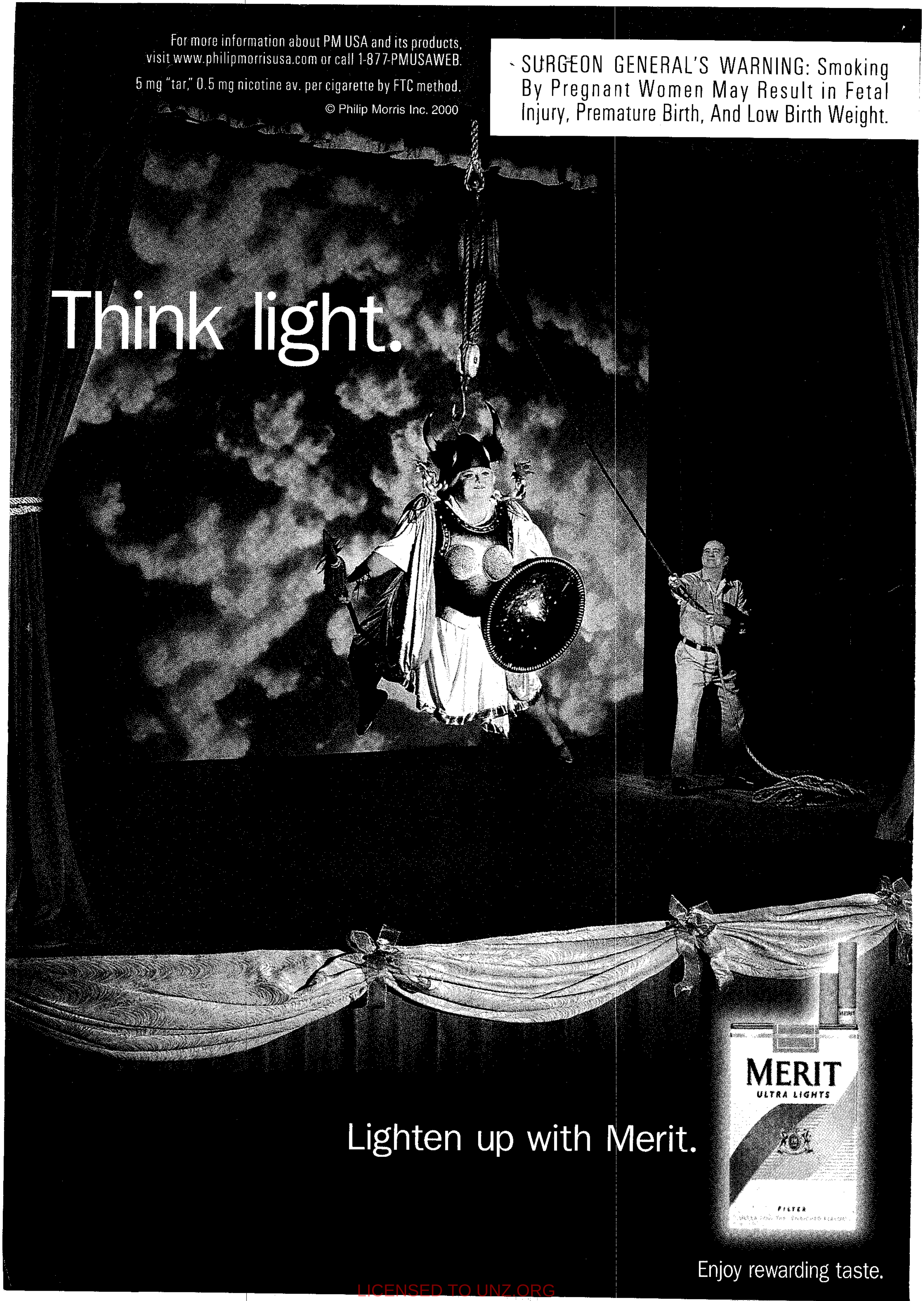
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